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Devoted to the Historical and Artistic
Background of Stamps and Paper Money



Typical stamp duty impressions found on British and Irish bank notes, 1783-1891. (See Page 99).

Official Journal of the Essay-Proof Society

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The Essay Proof Journal

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 at 8 P. M. Visitors are cordially invited to attend these meetings, at which there
 are always interesting exhibits and discussions.

The Stamp Duties on British and Irish Bank Notes, 1783-1891

By Marcus Samuel

The Duties in Great Britain

INTRODUCTION AND DEFINITIONS

Although many types of legal documents had been charged with stamp duties since the establishment of the Stamp Office for that purpose in 1694, it was not until 1782, in consequence of the heavy expenditure occasioned by the state of war with the American Colonies and the European Powers, that documents concerning monetary transfers were made liable to similar duties as a measure for raising additional revenue. It almost goes without saying that, from time to time, it was found necessary to increase and to extend the scope of the duties. Their history may conveniently be divided into periods during which they remain constant except for minor variations. For the better understanding of what follows, it is considered necessary to supply a few simple definitions concerning British monetary documents.

Bill of Exchange: an unconditional order in writing addressed by one person to another, signed by the person giving it, requiring the person to whom it is addressed to pay on demand or at a fixed or determinable future time a certain sum of money to or to the order of a specified person or to bearer.

Bank Post Bill: a bill issued by a banker or firm of bankers, usually at seven days' notice, for convenience of transmission through the post.

Cheque: a bill of exchange drawn on a banker, payable on demand.

Promissory Note: an unconditional promise in writing made by one person to another, signed by the maker, engaging to pay on demand or at a fixed or determinable future time a certain sum in money to or to the order of a specified person or to bearer.

Bank Note: a promissory note issued by a banker or firm of bankers, payable to the bearer on demand without his or her endorsement. (The form of bank note to which we have become accustomed is as defined here but re-issuable and usable as a form of currency.)

Stamp Duty: a duty on some matter or thing which must be paid before such matter becomes valid in law or such thing may be sold or used without penalty, receipt for the payment of which is denoted by means of a mark or stamp embossed or printed upon, or upon any label affixed to, or upon any ticket or licence issued in respect of such matter or thing, such mark or stamp generally indicating the monetary value of the duty paid and sometimes its title (in which case the stamp is said to be appropriated to that particular duty).

The above has had to be devised by the writer because no definition seen in a dictionary covers all the uses of stamps observed by him. The Stamp Office was established for the taxing of legal matters but, from time to time, duties on other matters and things were placed under its management when it was considered that such duties could most conveniently be collected by means of stamps. Stamps have also been used by the British Customs and Excise to denote the receipt of some of their respective duties, but in general

the term "Stamp Duty" has applied only to a duty administered by the Commissioners of Stamps or their successors, the Board of Stamps and Taxes (1833) and the Board of Inland Revenue (1849). In 1840, when the Commissioners of Stamps and Taxes provided stamped letter sheets and envelopes and adhesive stamps for the prepayment of postage, it was enacted that any duties on postage denoted by such stamps should be deemed to be stamp duties, although taxation was not directly involved and the proceeds were payable to the Postmaster General.

References to the stamp duties on bank notes in many of the works on banking and on taxation which have been studied have proved to be non-existent, contradictory or misleading, probably owing to the ease with which many of the Acts of Parliament which granted these duties may be misinterpreted. It was not until 1854 that a definition of a bank note was given in a Stamp Act, and this classifies as bank notes liable to the duties all bills, drafts or notes (other than notes of the Bank of England) issued by any banker for the payment of money to the bearer on demand, without his or her endorsement. It is probably on account of the diversity of these documents that the term "bank note" is never used in the earlier Acts, preference being given to the more specific "promissory note payable to the bearer on demand," though it is improbable that anyone but a banker would have had the temerity to issue notes of such a character. In fact, an 1853 official pamphlet explanatory of the contemporary stamp duties states that such re-issuable notes could be lawfully be issued by licenced bankers only. It was not until 1870 that any Act concerning the stamp duties in England defined a bank note as a re-issuable promissory note issued by a banker or firm of bankers.

Because the notes of the Bank of England and of the leading Scottish banks were exempted from the stamp duties, upon payment of a composition in lieu thereof, from very early times, and because the Bank of England exercised a monopoly on banking in the London area, it is only upon the notes of the provincial town and country banks that the tax stamps are found. For most of the period under review the body of such a note was normally printed from a metal plate, with spaces left vacant whereon the date of issue and signatures of officers of the bank could be inserted in manuscript to make it valid. Such notes are rarely seen; many of those surviving have featured in bankruptcy proceedings against the issuing bank, and bear endorsements showing the dividends which have been paid. Even in the unique collection of the Institute of Bankers in London only a very small proportion of the notes are dated earlier than 1800. (See Fig. 1 for a 1797 Bath £10 note, impressed with a 1/- stamp and also with a 4d. stamp after an additional duty had been imposed in that year.)

THE STAMPS EMPLOYED FOR DENOTING THE DUTIES

The stamps themselves are of three types, those embossed in colourless relief from steel dies on the face of bank notes, generally placed to the left side; those similarly impressed after inking the surface of the die, so that the background is printed in colour; and those printed in two colours on the backs of bank notes, sometimes with parts of the design additionally embossed, by means of a complex and expensive machine invented by Sir William Congreve about 1820. The stamps in colourless relief are often very difficult to distinguish, particularly if the old notes bearing them have been ironed, while those printed on the back are frequently partly obscured by dividend endorsements.

The stamps on English country bank notes were impressed at Somerset House; the writer has found no *direct* evidence that those on Scottish notes were impressed elsewhere. In *The History of Banking in Scotland* by A. W. Kerr it is stated, "In September 1785, there was an agitation to have arrangements made for carrying out that part of revenue work in Edinburgh instead of requiring papers to be sent to London. The agitation was renewed in 1805, and some time before 1812 the Edinburgh Stamp Office seems to have been authorised to impress. At least this may be inferred from the narrative of an unsuccessful attempt then made to exact new licence dues on changes of partners in banking companies."

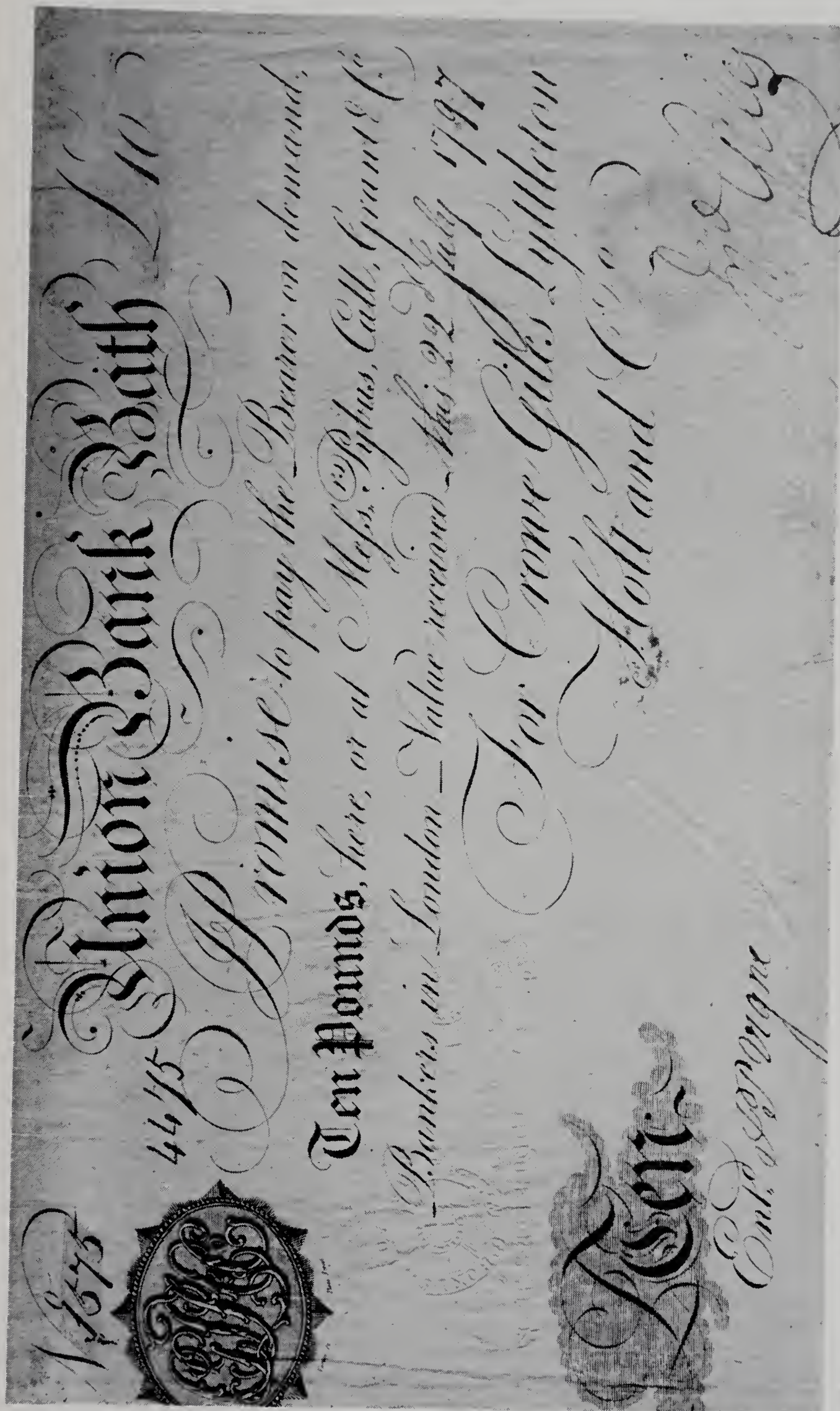


Fig. 1. A July 1797 £10 note impressed with 1/ stamp and also with a 4d. stamp after an additional duty had been imposed in that year. This note is in the collection of the Institute of Bankers, London, and is published by kind permission of the Institute.

In *The British Linen Bank, 1746-1946* by Charles A. Malcolm, there is the following interesting information under date 1797 "Having many thousand sheets of the new notes made and printed at Polton paper mills, the Secretary and a Teller took stage to London with notes to the value of £33,000 made up of notes of £100, £50, £20, £10 and £5 denominations in order to have them stamped—an expensive formality which was dispensed with years later when the stamps were affixed in the Edinburgh Stamp Office."

Although various types of documents were later stamped at Edinburgh, the writer doubts whether bank notes were numbered among them. An 1828 official report on the duties makes it clear that some Scottish bankers were obtaining stamped notes through the Distributors of Stamps in Scotland, while others were employing their London agents to take notes to be stamped at the Head Office in London. As late as 1845, a new Congreve stamp, which could have been used only for stamping Scottish banknotes, was brought into use; it is improbable that Congreve machines were ever installed in the Edinburgh Stamp Office.

Two sources of information have been available to the writer. Thanks are due to the Librarians of the Institute of Bankers who encouraged him to try and make sense of the faint markings on many of the items in the Institute's collection of bank notes. Fortunately, for over 250 years, the Commissioners of Stamps (now the Stamping Department of the Board of Inland Revenue) have kept a series of registers, on the pages of which impressions were struck from all newly completed stamp dies before they were put into service. Not only was a continuous record thus preserved, but any suspected forgery could be compared with the registered impression of the genuine stamp. It has been possible to identify many of these impressions as being those of stamps used on bank notes. Acknowledgements must be made to the Commissioners of Inland Revenue for their kindness in permitting the writer to publish information obtained from their record books and the beautiful photographs of the stamps impressed in those books. It would have been impossible adequately to illustrate this article without the use of these photographs, the impressions of the stamps themselves on so many of the notes being barely distinguishable.

It is now proposed to follow the development of the duties in accordance with the relevant Acts of Parliament, official reports, etc., and to give descriptions of the stamps which were or could have been used for denoting them. The expression "could have been" is used because, owing to shortage of material, not all these stamps have been recorded on bank notes. Unless otherwise stated, all information concerns both England and Scotland. From 1782 to 1821, all the stamps were embossed in colourless relief and could be used to denote the duties on bills of exchange and promissory notes as well as on bank notes.

FIRST PERIOD—1782-83

1782—22 *Geo. III, c.33*. "An Act for charging a stamp duty upon inland bills of exchange, promissory notes, or other notes, payable otherwise than on demand, towards raising, by the most easy means, the necessary supplies to defray your Majesty's public expenses."

From August 1, 1782, every piece of vellum or parchment, or sheet or piece of paper, upon which any such bill or note for a sum not amounting to £50 was to be engrossed, written or printed, became liable to a stamp duty of 3d., and every sheet upon which a bill or note for a sum of £50 or upwards was to be engrossed to a stamp duty of 6d. Any bill or note not properly stamped was to be invalid in law. Any person counterfeiting any stamp directed to be used by this Act, with intent to defraud, "being lawfully convicted, shall be adjudged a felon, and shall suffer death as in cases of felony, without benefit of clergy."

Not being applicable to promissory notes payable on demand, these duties did not apply to bank notes, but the stamps used to denote them are here described because some of

them were certainly used on bank notes after the Act had been redrafted in the following year.

On June 6, 1782, two new dies for stamping the duties were brought to the Stamp Office by Thomas Major, Engraver to King George III, and impressions of them were struck in the register before the dies were approved and put into service. The stamps were of a new design, based on the Insignia of the Garter, with central Star encircled by a Garter Ribbon inscribed "HONI SOIT QUI MAL Y PENSE" and surmounted by a Crown. This design was to remain a characteristic of the stamps denoting the duties on bills of exchange and promissory notes for many years. One of the stamps was of "tombstone" shape and inscribed "THREE PENCE" at foot, the other was of oval form and similarly inscribed "SIX PENCE": both bore the distinguishing letter "A" and were embossed in colourless relief. (See Figs. 2 and 3.) *These photographs, and those which follow, are British Crown Copyright, and are published by permission of Her Britannic Majesty's Stationery Office.*



**Figs. 2 and 3. 1782 3d. Die A and 6d. Die A;
British Crown Copyright.**

By the middle of August, further 3d. dies with the distinguishing letters B, C and D and 6d. dies with the letters B and C had been registered. It was normal practice to have a number of dies available when it was anticipated that a large number of documents would require stamping.

SECOND PERIOD—1783-91

1783—23 *Geo. III, c.49*. This Act repealed that of the previous year and granted increased duties on all bills of exchange and promissory notes, and also new duties on receipts. From August 1, 1783, any foreign or inland bill of exchange, promissory note, or other note, draft or order for a sum not amounting to £50 became liable to a duty of 6d., and any such bill or note for a sum of £50 and upwards to a stamp duty of 1/-. On such bills or notes, under the value of £10, *payable on demand*, there was to be charged a stamp duty of 3d. All vellum or paper upon which bills of exchange, promissory notes, receipts, etc., were to be written or printed was to be stamped *before* being engrossed. The duties on bills of exchange and promissory notes were to be paid by the drawer or giver, those on receipts by the person requiring them. Persons fraudulently evading the duties were to forfeit the sum of £20 for every offence.

The Governor and Company of the Bank of England were exempted from the duties on all their bills of exchange and promissory notes upon payment of an annual sum of £12,000. The duties were not to extend to any bill of exchange, promissory note, or other note, draft or order, payable on demand, *issued in Scotland*, for any sum not exceeding 21/-. Any draft or order for the payment of money on demand on any banker residing

or transacting the business of a banker within 10 miles of the place of abode of the person drawing such draft or order was exempted from the duties. No duty was to be charged on any receipt given on the back of any bill of exchange, promissory note, or other note already stamped in pursuance of this Act, or upon any bank note or bank post bill. Care must be taken not to interpret the last sentence as implying that bank notes and bank post bills were exempted from the duties.

The discovery in the collection of the Institute of Bankers of a March 1790 Leicester bank note for £10, stamped with the previously described 6d. die C, shows that such notes were liable to the duties. A 3d. stamp (die letter undecipherable) has been seen on a July 1791 Bath City bank note for £5.5s. in the same collection. Few notes of this period are still in existence; many are damaged, particularly where the paper is weakened by the impression of the stamp, or the dates or stamps on them are undecipherable.

It is odd that no mention of *re-issuable* notes is made in the Act. It is suspected that the duty of 3d. on notes under the value of £10, payable on demand, was a special rate which would have applied mainly to bank notes of the denomination of £5 or £5.5s.* This should not be taken to imply that country bank notes, at this time, were thus limited in value, although this appears to be taken for granted in the table of rates of duty on country bank notes printed as Appendix 42 to the First (1857) Report of the Commissioners of Inland Revenue, where only the 3d. rate for notes under the value of £10 is given for the period 1783-91, while for the following period, 1791-97, rates are given for notes up to the denomination of £200.

It is clear that bank notes must have been stamped after the body of the note had been printed, otherwise the impression of the embossed stamp would have been obliterated by the heavy pressure from the copper printing plate on the dampened paper required by the process. Several unissued and unsigned but stamped notes have been seen by the writer. Such notes were not valid until the date of issue and signatures of officers of the bank had been added in manuscript, thus conforming to the direction that the paper on which bills and notes were to be written or printed was to be stamped before being engrossed.

To denote the new duty of 1/- on notes of the value of £50 or upwards, two new dies were registered on June 12, 1783. They incorporated the Garter Insignia in their design but were of extraordinary and novel form, best described as a "Crowned Triangle," and believed to be the first triangular stamps for general use (the 1680 triangular Dockwra stamps were used for the London Penny Post only). They were inscribed "ONE SHILLING" at foot and lettered "A" and "B" respectively. (See Fig. 1 for Die A and Fig. 4 for Die B.) During this period the triangular 1/- Die C was registered on June 19, 1783, the 6d. Dies D and E on July 5, 1783, the triangular 1/- Die D on July 8, 1783, the 3d. Dies E and F and the 6d. Dies F and G on December 5, 1789, and the 6d. Dies H. I and K and the triangular 1/- Dies E and F on April 12, 1790. These dates are given in detail because they may assist others trying to identify the stamps on early country bank notes. Some of these stamps remained in use for many years.

To make allowance for paper stamped with a 3d. stamp but now liable to the duty of 6d., the Act included a section which states "And whereas a great number of stamps of the value of 3d. may . . . have been already impressed upon sheets or pieces of paper intended for bills of exchange, promissory notes and other notes, which said bills may have been printed from copper plates provided for that purpose . . . it may be lawful for the Com-

* Promissory notes under the value of 20/- were prohibited in England from 1775 (15 Geo. III, c.51) until 1797 (37 Geo. III, c.32), and from 1799 (39 Geo. III, c.9) onwards; and in Scotland from 1765 (5 Geo. III, c.49) until 1797 (37 Geo. III, c.40), and from 1801 (39 Geo. III, c.107) onwards. Promissory notes payable to the bearer on demand, under the value of £5, had to be drafted in a form which prohibited their use as bank notes in England from 1777 (17 Geo. III, c.30) until 1797 (37 Geo. III, c.32), and from 1826 (7 Geo. IV, c.6) onwards; and in Scotland from 1845 (8 & 9 Vict., c. 38) onwards.

missioners of Stamps, where bills of exchange, promissory notes or other notes shall by this Act require a stamp of 6d. only, to mark an additional stamp of 3d. to the stamp of 3d. already impressed on the same." It is most improbable that one of these doubly stamped notes will ever be seen.

1784—24 *Geo. III, c.7.* This Act clarified and slightly amended that of the previous year. From March 25, 1784, drafts or orders upon bankers for the payment of money on demand, not payable to the bearer, became liable to the same duties as bills of exchange, etc. No stamp duty was to be charged on any draft, order or note for sums less than 40/-. There was to be a £5 penalty on any person issuing any bill of exchange, promissory note or receipt on unstamped paper, and a penalty of £10 on any person causing such documents to be stamped after having been written or signed.



Fig. 4. 1783 "Crowned Triangle" 1/ Die B; British Crown Copyright.

THIRD PERIOD—1791-97

1791—31 *Geo. III. c.25.* This Act repealed 23 *Geo. III, c.49*, and from 1st August 1791 granted new scales of duties on bills of exchange, promissory notes, receipts, and on re-issuable promissory notes payable to the bearer on demand. Only the last concern bank notes, and they may best be tabulated as follows:

Re-issuable at place of issue only

<i>Value of note</i>		<i>Duty</i>	
Amounting to	£2 and not exceeding £5.5s.	—	3d.
Exceeding	£5.5s. and not exceeding £30	—	6d.
Exceeding	£30 and not exceeding £50	—	9d.
Exceeding	£50 and not exceeding £100	—	1/-
Exceeding	£100 and not exceeding £200	—	1/6

Re-issuable anywhere

Amounting to	£2 and not exceeding £5.5s.	—	6d.
Exceeding	£5.5s. and not exceeding £30	---	1/-

Notes not exceeding the value of £200 were not re-issuable without payment of further duty except by the persons who first made or signed them, and at the place where they were first issued only, but those under the value of £30 could be re-issued by anyone at any place if they were stamped with double the normal duties of 3d. or 6d., whichever was applicable. If notes were again issued contrary to these regulations, they were to be considered as discharged and no longer negotiable, and persons so re-issuing or failing to cancel such notes were to forfeit £20 for every such offence. The same penalty was to apply to any person accepting or paying unsigned notes. Most of the

previous regulations concerning exemptions from the duty, penalties for evasion of the duties, forgery of the stamps, etc., were re-enacted, and future reference will not be made to such matters unless they directly concern the history of bank notes.

Because of the alterations in the duties, it was arranged that all vellum and paper stamped under 23 Geo. III, c.49 could, within 30 days after August 1, 1791, be exchanged at the Stamp Office for stamps of like value to be provided under the new Act. After the end of this period of grace, all the old stamped paper was to be declared void, and any person continuing to use it would be liable to the penalties for issuing documents on unstamped paper. In consequence of this, all country bank notes in circulation before August 1, 1791, must have been withdrawn and replaced by new notes stamped under the Act.

The previously issued 3d., 6d. and triangular 1/- stamps continued in use during this period, but new 9d. and 1/6 stamps had to be provided. To denote the duty of 9d., two new dies of octagonal form but with indented corners, inscribed "NINE PENCE" and lettered "A" and "B" were registered on June 23, 1791 (see Fig. 5 for the 9d. Die A), and to denote the duty of 1/6, two new dies of "hour glass" form, inscribed "I SHILLG. VI PENCE" and lettered "A" and "B" were registered on June 30, 1791 (see Fig. 6 for the 1/6 Die B.) By the beginning of September, the 9d. Dies C, D, E and F and the 1/6 Dies C, D, E and F had been registered. During the same period new 2/- Dies A, B, C, D, E and F were registered. These stamps were of hexagonal form and inscribed "II SHILLINGS." They were created to denote the duty on bills of exchange or promissory notes for sums exceeding £200, but they could also have been used on some bank notes during the period 1804-08. They are not illustrated because they are very rarely seen.



Figs. 5 and 6. 1791 9d. Die A and 1/6 Die B; British Crown Copyright.

FOURTH PERIOD—1797-1801

1797—37 Geo. III, c.90. "An Act for granting to his Majesty certain stamp duties . . ." The previous Act was not repealed and it must be appreciated that the duties imposed were additional to those already in force. The Act states, "The monies arising out of the duties hereby granted shall be deemed an addition made to the revenue for the purpose of defraying the increased charge occasioned by any loan made, or stock created or to be created, by virtue of an Act or Acts passed in this Session of Parliament; and that the said monies shall, during the space of ten years next ensuing, be paid into the said receipt (of the Exchequer) distinctly and apart from all other branches of the public revenue." It is found that the additional duties received were separately entered in the contemporary account books, in different columns to the receipts from the basic duties. The duties on promissory notes payable to the bearer on demand may best be tabulated in the following form.

Re-issuable at place of issue only

Value of Note	Basic (1791) Duty	Additional Duty	Total Duty
Amounting to £2 and not exceeding £5.5s.	3d.	+ 1d.	4d.
Exceeding £5.5s. and not exceeding £30	6d.	+ 2d.	8d.
Exceeding £30 and not exceeding £50	9d.	+ 3d.	1/-
Exceeding £50 and not exceeding £100	1/-	+ 4d.	1/4
Exceeding £100 and not exceeding £200	1/6	+ 6d.	2/-

Re-issuable anywhere

Amounting to £2 and not exceeding £5.5s.	6d.	+ 2d.	8d.
Exceeding £5.5s. and not exceeding £30	1/-	+ 4d.	1/4

The Act came into force on July 5, 1797, and notes with the old stamps were to be exchanged within three months from that date in England or four months in Scotland, after which they were to be considered void and unstamped. No note stamped under 31 Geo. III, c.25 was to be re-issued after July 5, 1797, unless it had been brought in to the Stamp Office to be stamped with additional duties.

The existing 3d. and 6d. stamps could be used for denoting the additional duties on old notes, but several new stamps were registered during the month of June for this purpose, the 1d. Dies A and B of octagonal form and inscribed "ONE PENNY" (see Fig. 7 for the 1d. Die A), the 2d. Dies A and B of hexagonal form and inscribed "II PENCE" (see Fig. 8 for the 2d. Die A), the 4d. Dies A and B with five straight sides and curved at foot, inscribed "FOUR PENCE" (See Fig. 1 for the 4d. Die B), and also the 8d. Dies A and B of octagonal form but indented at the lower corners and inscribed "VIII PENCE." The last stamp was to denote an additional duty of 8d. on bills of exchange or promissory notes for sums exceeding £200, but one has been seen on a 1797 bank note, misused to pay the total duty. Doubly stamped notes, as illustrated in Fig. 1, are of extreme rarity as they could only have been used within a period of three months in England.



Figs. 7 and 8. 1797 1d. Die A and 2d. Die A to denote additional duties on old notes; British Crown Copyright.

For new notes, new stamps were introduced to denote the total duties but inscribed both with the basic and additional duties, a common practice of the Stamp Office when additional, as distinct from increased, duties had been imposed. During the month of July 1797, the following stamps were registered: the 4d. Dies A, B and C of octagonal form and inscribed "THREE PENCE" over "ONE PENNY" at foot (see Fig. 9 for the 4d. Die C), the 8d. Dies A, B, C and D of hexagonal form and inscribed "SIX



Figs. 9, 10 and 11. 1797 Composite 4d. Die C, 8d. Die B and 1/- Die D for denoting the total duties on new notes; British Crown Copyright.

PENCE" over "TWO PENCE" at foot (see Fig. 10 for the 8d. Die B), and the 1/4 Dies A, B and C with five straight sides but curved and inscribed "ONE SHILLING" over "FOUR PENCE" at foot. Before the end of the year, new composite 8d. Dies E and F and 1/4 Dies D, E and F had been registered, as well as the new 1/- Dies A, B, C and D of octagonal form with indented corners, inscribed "NINE PENCE" at foot and "III PENCE" at top (see Fig. 11 for the 1/- Die D), and the new 2/- Dies A, B, C and D of "hour glass" form, inscribed "I SHILLG. VI PENCE" at foot and "VI PENCE" at top. Values up to the 1/4 have been seen on bank notes.

1799—39 *Geo. III, c.107*. "An Act for granting to his Majesty certain stamp duties on bills of exchange and promissory notes for small sums of money." Although the restrictions on the issuing of promissory notes for sums lower than £5 in England and 20/- in Scotland had been suspended in 1797 *, it was not until 1799 that stamp duties were imposed on notes of lower denomination than £2. From July 5, 1799, bankers in England were permitted to issue notes of the value of £1 and £1.1s., and Scottish bankers who already had notes in circulation were permitted to issue notes of the value of 5/-. The following duties were imposed on such notes from 1st. December 1799.

Payable and re-issuable where first issued only

For notes of £1 and £1.1s.	—	2d.
For notes of 5/-	—	1½d.

Payable and re-issuable anywhere

For notes of £1 and £1.1s.	—	4d.
For notes of 5/-	—	1d.

The Bank of Scotland and the Royal Bank of Scotland were to be permitted to issue unstamped notes for 5/-, £1 and £1.1s. upon payment of the full amount of the duty; other Scottish banks were to be permitted to issue unstamped notes for 5/- on giving security for the payment of the duties, and paying a licence fee of 5/-. After December 1, 1799, only the Bank of Scotland and the Royal Bank of Scotland were to be permitted to issue unstamped notes, and no notes under the value of £5 were to be issued in Scotland with the exception of notes for 5/-, £1 or £1.1s.

The Bank of England was exempted from the new duties on bank notes for £1 and £1.1s. upon payment of an annual sum of £4,000, and from the additional duties imposed since 1791 upon payment of an additional annual sum of £8,000, their total annual composition now amounting to £24,000. Several new regulations were made; no bills of exchange were to be re-issuable, and re-issuable notes were deemed to be the property of the person holding them.

Four new stamps to denote these duties were registered on August 20, 1799, all with one die letter "A," these being the ½d. of "hour glass" form with Crown and die letter in the centre, inscribed "DUTY ONE HALFPENNY" at top and "FOR BILLS OF" over "FIVE SHILLINGS" at foot (see Fig. 12), the circular 1d. stamp with Crown and die letter in the centre, inscribed "FOR NOTES OF FIVE SHILLINGS" at top and "DUTY ONE PENNY" at foot (see Fig. 13), the 2d. of oval form with projections both sides, with Crown and die letter in the centre, inscribed "DUTY TWO PENCE" at top and "FOR BILLS OF" over "I POUND OR I POUND I SHILLING" at foot (see Fig. 14), and the 4d. stamp with curved frame, indented both sides at top, with Crown over Caduceus in centre, inscribed "DUTY FOUR PENCE" at top and "FOR NOTES OF" over "I POUND OR I POUND I SHILLING" at foot (see Fig. 15). Although the 2d. stamp is inscribed "FOR BILLS," several examples have been seen on English country bank notes; no Scottish stamped 5/- bank notes have yet been seen. During September and October 1799, the ½d. Die B, 1d. Die B, 2d. Dies B, C and D and 4d. Dies B and C were registered, and on February 8, 1800, the 2d. Dies E and F were brought to the Stamp Office by Nathaniel Marchant, the newly appointed Engraver to King George III. These dies were the first he produced in his new capacity.



Figs. 12, 13, 14 and 15. 1799 ½d. Die A, 1d. Die A, 2d. Die A and 4d. Die A for denoting the duties on notes of low denomination; British Crown Copyright.

FIFTH PERIOD—1801-04

1801—41 *Geo. III, c.10*. "An Act for granting to his Majesty certain additional stamp duties. . . ." As in 37 *Geo. III, c.90*, the preamble to this Act states that these additional duties were an addition to the revenue for defraying the increased charge . . . and that the said monies should be paid into the receipt of the Exchequer distinctly and apart from all other branches of the public revenue. The duties on promissory notes payable to the bearer on demand may best be tabulated in the following form.

Re-issuable after payment at the place where first issued

<i>Value of note</i>	<i>Basic (1791)</i>	<i>Addl. (1797)</i>	<i>Addl. (1801)</i>	<i>Total</i>
	<i>duty</i>	<i>duty</i>	<i>duty</i>	<i>duty</i>
£1 or £1.1s.				2d.
Amounting to £2 and not exceeding £5.5s.	3d.	+ 1d.	+ 2d.	6d.
Exceeding £5.5s. and not exceeding £30	6d.	+ 2d.	+ 4d.	1/-
Exceeding £30 and not exceeding £50	9d.	+ 3d.	+ 6d.	1/6
Exceeding £50 and not exceeding £100	1/-	+ 4d.	+ 8d.	2/-
Exceeding £100 and not exceeding £200	1/6	+ 6d.	+ 1/-	3/-

Re-issuable after payment at any place

£1 or £1.1s.				4d.
Amounting to £2 and not exceeding £5.5s.	6d.	+ 2d.	+ 4d.	1/-
Exceeding £5.5s. and not exceeding £30	1/-	+ 4d.	+ 8d.	2/-



**Figs. 16 and 17. 1801 Composite 6d. Die A and 1/
Die B for denoting the total duties on new notes,
British Crown Copyright.**

The Act, which was passed on March 24, 1801, does not specify the date on which the above scale of duties was to come into force, but it states that no note which was reissuable at the time of passing of the Act was to be re-issued after June 5, 1801 until it had been properly stamped. After the day appointed for the commencement of the duties, stamped paper could be brought at any time to the Head Office in Middlesex to be stamped with the proper stamps to denote the payment of the new duties, or to be cancelled and exchanged for properly stamped paper of equal total value. That old notes could be stamped with additional duties, as in 1797, is proved by the discovery of a January 1802 Newcastle upon Tyne £5 bank note stamped with the 1797 3d. + 1d. stamp (as Fig. 9) and a 2d. stamp (as Fig. 8), the last to denote the new additional duty.

The stamps provided to denote the duties on new notes were inscribed not only with the basic 1791 duties but with both the 1797 and 1801 additional duties. During the period April 24, to August 18, 1801, the following stamps were registered: the 6d. Dies A, B, C and D of octagonal form, inscribed "THREE PENCE" over "ONE PENNY" at foot and "II PENCE" at top (see Fig. 16 for the 6d. Die A), the 1/- Dies A, B, C and D of complex form, curved at top, inscribed "SIX PENCE" over "TWO PENCE" at foot and "FOUR PENCE" at top (see Fig. 17 for the 1/- Die B), the 1/6 Dies A and B of hexagonal form, inscribed "NINE PENCE" over "THREE PENCE" at foot and "SIX PENCE" at top, the 2/- Dies A and B of "tombstone" form, inscribed "ONE

SHILLING" over "FOUR PENCE" at foot and "VIII PENCE" at top, and the 3/- Dies A and B of similar form but with a projection at top, inscribed "I SHILG. VI PENCE" over "VI PENCE" at foot and "ONE SHILLING" at top. Examples of the 6d., 1/- and 2/- stamps have been seen on bank notes. During the period January to April 1802, new composite 1/- Die E, 1/6 Dies C, D and E, 2/- Dies C, D and E, and 3/- Die E were registered, and during 1803 the 2d. Dies G, H, I and K for bills of £1 or £1.1s. (as Fig. 14) were registered.

(To be continued).

Review of Current Essay-Proof Literature

(The philatelic press, both commercial and subsidized, is taking increased interest in the lore of essays and proofs. Many worthwhile articles are appearing in these publications. In most cases, reprinting is neither feasible, because of copyright restrictions, nor economical, because so many of our members read these magazines and newspapers. Nevertheless, a record of the appearance of the most useful articles should be made for the student of the future and The ESSAY-PROOF JOURNAL is the logical journal of record in the field. Therefore, from time to time, the editor will write brief reviews of the significant current literature. She also solicits assistance from members who locate informative articles in more obscure specialist journals.)

The May 4, 1964, issue of *Linn's Weekly Stamp News* (Sidney, Ohio), vol. 37, no. 10, whole no. 1852, was devoted largely to exclusive, authoritative articles about the postal history and philately of Great Britain as furnished by the Postmaster General's staff of the General Post Office.

Among them were two of special interest to essay-proof enthusiasts and students of postage stamp aesthetics. "A Stamp Is Born" (p. 12) is a first-person account by artist David Gentleman of the creation of the 1964 Shakespeare commemorative issue. Mr. Gentleman casts considerable light on the thought processes of the creative artist. He also explains how he fashioned from boxwood engravings the characters that play on each stamp's stage.

The second article, although less personal and warming, details the exact procedure used by the GPO in the stipulation of stamp designs. Entitled "The British Post Office Has Definite Policies Concerning Development of Special Stamps" (p. 24), it also tells of the activities of the Stamp Advisory Committee, similar to the U. S. Citizens Stamp Advisory Committee.

The May 11, 1964 issue of the same publication is a continuation of the special British edition and also contains two worthwhile articles. "Technical Aspects of the Printing of British Stamps" (p. 8) deals almost exclusively with photogravure printing. Although it contains little that can be called new information, it is a useful compendium of facts about printers, papers and inks.

"Observance of Tradition Has Created Problems in Designing the Stamps of Great Britain" (p. 21) by designer Michael Goaman is a lucid explanation of what a stamp should be but seldom is. The author points out the difficulty of handling the Queen's three-quarter face portrait on every commemorative stamp. He shows how the classic profile is the better delineation. Throughout the article he makes repeated references to the late Edmund Dulac as "the finest stamp designer, perhaps in the world. . . ."

BRM

New Zealand's 1915 regular issue (Scott's A44-45) printed from intaglio plates was designed by H. Linley Richardson of Wellington. He also designed the 1/2p typographed stamp (Scott's A43) issued during that year.

Reynolds Stone

Stamp and Bank Note Designer

By Barbara R. Mueller

Is a bank note only the lengthened shadow of a postage stamp? The many stamps which share common vignettes with bank notes and the many security printers who produce both types of paper seem to supply an affirmative answer. Further proof comes from the work of artists who design both stamps and notes.

One of the most notable of such artists is the contemporary English graphic artist, Reynolds Stone, C. B. E. He has designed Great Britain Nos. 265, 338, 341-343, 375, 377-378 and 392. To this roster can be added the Bank of England five pound note issued in 1963 and ten pound note issued in 1964.



Stamps designed by Reynolds Stone.

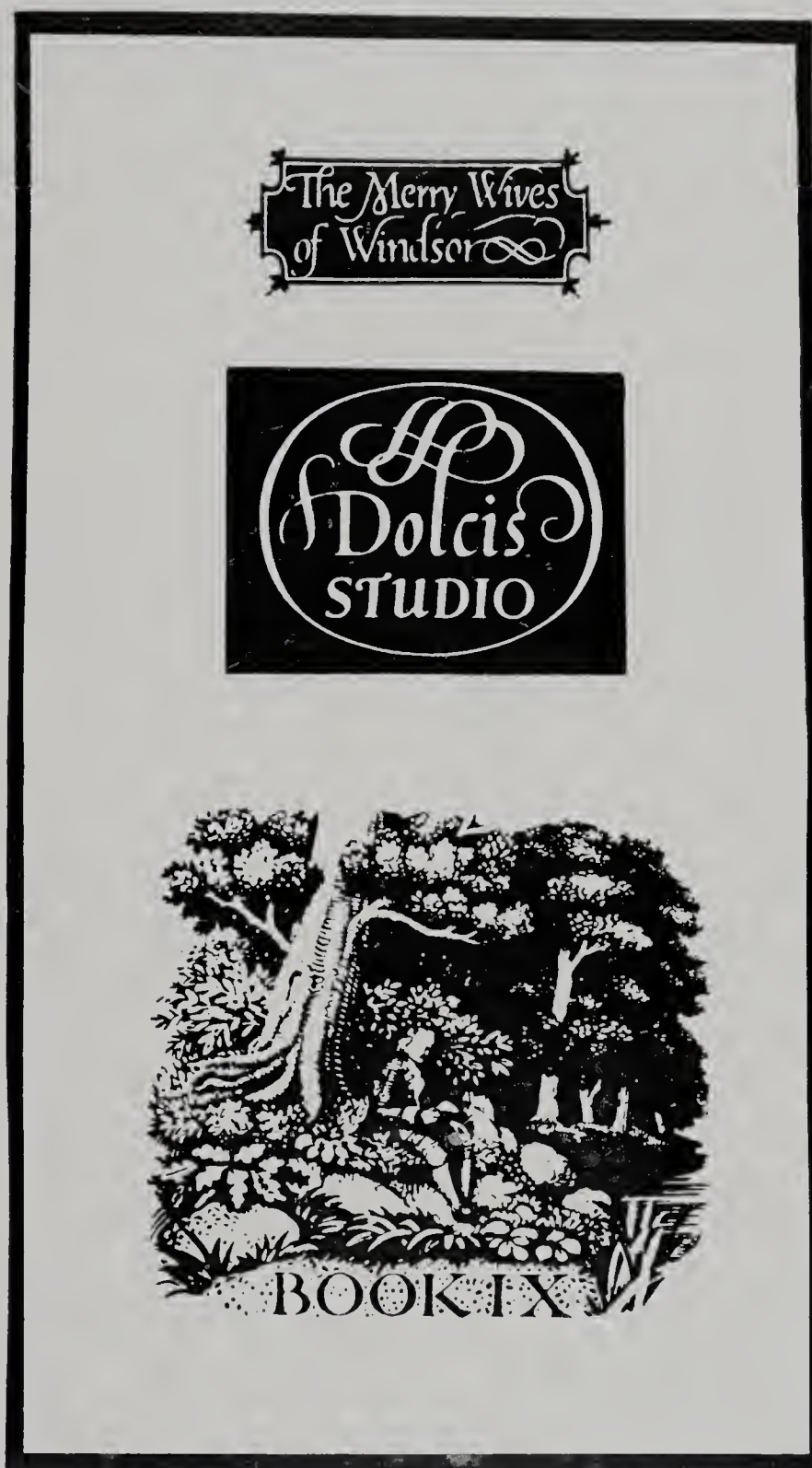
None of his philatelic and numismatic art has appeared without stirring comment and controversy. Such reactions are not consistent with the course of the rest of Mr. Stone's career.

Born in 1909, the son of an Eton House Master, he was educated at Eton and Malden College, Cambridge. At the Cambridge University Press he learned the art of printing. Next he moved on to the workshop of Eric Gill, Britain's greatest modern designer of typography (and designer of the lettering on types A101 and A102), to study cutting and drawing letters. Before going free-lance in wood-engraved calligraphy, lettering and book decoration, he completed his apprenticeship at Barnecott & Pearce, Wessex Press, Taunton.

Reynolds Stone, a descendant of Sir Joshua Reynolds' sister, has been given many notable commissions. He engraved the Royal Arms printed by the Cambridge University Press for the 1937 Coronation Service and two shields for the Order of Service for the

Victory Thanksgiving of 1945. He designed such diverse objects as a book plate for Sandringham Library and the "Minerva" typeface for Linotype.

For the famous Nonesuch Press of Sir Francis Meynell, he did the wood engravings shown here. The headpiece is but one of 45 Stone engravings used to embellish the four volumes of the Coronation Edition of Shakespeare.



A device, designed and engraved in wood by Reynolds Stone. (Center)

Wood engraving by Reynolds Stone for the four-volume Nonesuch Shakespeare, 1953. (Top)

Wood engraving by Stone for Rousseau's Confessions, 1938, printed in chocolate brown. (Bottom).

It is reasonable to expect, then, that Reynolds Stone's stamp and bank note designs would have a typographic flavor with emphasis on calligraphy. On close inspection his stamps all display flawless lettering, but unity of design is sometimes missing. This may be due to the necessity of incorporating the Queen's head, a necessity which has recently resulted in the close juxtaposition of Elizabeth with Bottom in the ass's head on the Shakespeare issue.



Obverse of the Bank of England five pound note designed by Stone.



Reverse of the Bank of England five pound note designed by Stone.



Obverse of the Bank of England ten pound note designed by Stone.

For the 1863 Paris Postal Conference Centenary commemorative, Mr. Stone gave free rein to his calligraphic talents. The design consists almost entirely of inscriptions done in a variety of lettering styles reminiscent of the 19th century. All empty space is given over to a display of Victorian floral ornamentation.

Mr. Stone's propensity for lettering on flowing ribbons is also evident in his adaptation of Pentti Rahikainen's Europa-wheel motif for the CEPT stamp. But neither this nor any other Stone stamp designs display the daring concepts of the traditional used on the bank notes.

For this break with tradition, Mr. Stone has been ridiculed and censored. His latter-day Britannia on the reverse of the five pound note and the obverse of the ten pound note has been described as an anemic imitation of the Roman-derived goddess seen on so many 19th century stamps. Actually, Mr. Stone's 18-year-old daughter Phillida served as the model for what a London newspaper called "more like a bathing beauty than the dignified symbol one would expect."

Reynolds Stone's liking for sweeping ribbons and calligraphy is also evident on the bank notes. He achieves what seems to be geometric lathe work in multi-color patterns. According to semi-official sources, the background of the reverse of the ten pound note actually was machine engraved. The main feature of the reverse is a stylized British lion which the press has dubbed "an amiable hybrid of vaguely Assyrian aspect, its tresses coiffed in the style popularised in Ptolemaic Egypt by Miss Elizabeth Taylor."

Although the notes are much larger than the stamps, the same florid, crowded style is evident. It is strangely different from the artist's chaste engravings. The key to effective stamp and bank note design apparently still eludes the best of artists.



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A Glimpse Into the Past

EDITOR'S NOTE: *Sol Altmann is an indefatigable researcher, not only for data on his special interests, such as engraving and engravers, but for any material dealing with essays and proofs, or with postal matters. During his years of culling many philatelic journals at the Collectors Club of New York Library, Mr. Altmann has copied various articles which will be presented under this heading.*

The reader must be alert to the fact that these articles are presented as they were published and are reprinted in THE ESSAY-PROOF JOURNAL as interesting bits of philately from the past. In many instances, later research has brought out more substantial facts, but the original, offered herewith, is as it appeared in the journal of record on the date indicated.

The "Sample" United States Stamps of 1889

By H. E. Deats

The Daily Stamp Item, December 31, 1896

For some time past collectors have been bothered by United States stamps of the issues of 1875-88, some in regular and others in new colors surcharged "sample" and "Sample A."

The theory most frequently advanced was that they were similar to the "specimen" sets formerly sold, and I believe this explanation passed until a copy of the "proposal for adhesive postage stamps" of the series of 1890 came into the hands of a philatelist and now rests in my collection.

This consists of eight pages 8½ x 14 inches and is in the usual form for proposals for furnishing goods of other kinds for the government. The classification is in four parts:

1. Ordinary stamps for use of the public.
 - A. For stamps of present size (1 x 25/32 inch) and in colors as per samples marked "sample".
 - B. For stamps of smaller size (¾ x 7/8 inch) and in colors as per samples marked "sample A."
2. Newspaper and Periodical stamps.
3. Postage due stamps.
4. Special delivery stamps.

Each of these is subdivided into three classes which are, however, of no particular interest to philatelists.

The third page contains a blank for guarantee which is practically a bond, and a certificate to be signed by a District or Circuit Judge of the United States or by a United States District Attorney stating that the officers know the guarantors and know them to be men of property and able to make good their guaranty.

The fourth page is blank. The fifth, sixth and seventh pages contain the advertisement inviting proposals to furnish adhesive postage stamps and is dated September 11, 1889, and is signed by Postmaster General Wanamaker.

From this I have copied the following as being of interest to philatelists

TWO SIZES OF ORDINARY STAMPS

For the purpose of giving the Postmaster General the opportunity, if he shall think it desirable, to change the size of the stamps for use of the public, separate bids are invited for two different sizes of stamps of that kind, viz:

- A. (present size) one inch by twenty-five thirty-seconds ($1 \times 25/32$) of an inch for the engraving of each stamp, exclusive of necessary margin of border.
- B. (reduced size) three-fourths by seven-eighths ($3/4 \times 7/8$) of an inch for the engraving of each stamp, exclusive of the necessary margin of border.

Bids for the newspaper and periodical, the postage due and the special delivery stamps will be for the sizes, respectively, in which such stamps are now furnished

To admit of proper perforation, the blank space or margin between the different stamps on a sheet shall be of equal width to that on the corresponding kinds now issued.

COLORS

The colors selected for the several denominations of the two sizes of ordinary stamps for which proposals are invited are respectively as follows:

- A. For ordinary stamps of the larger size.

1 cent, ultramarine-blue; 2 cent, metallic red; 3 cent, vermilion; 4 cent, milori green; 5 cent, chocolate; 6 cent, dark red; 10 cent, light brown; 15 cent, orange; 30 cent, black; 90 cent, carmine.

The colors adopted for this size of the stamps are shown on the specimens herewith, each being surcharged with the word "Sample".

- B. For ordinary stamps of the smaller size.

1 cent, ultramarine-blue; 2 cent, carmine; 3 cent, royal purple; 4 cent, chocolate; 5 cent, light brown; 6 cent, vermilion; 10 cent, milori green; 15 cent, steel blue; 30 cent, black; 90 cent, orange.

The colors adopted for this size are shown on the specimens herewith, each designated as "Sample A".

Between pages six and seven is a sample sheet of the paper which contractors are required to use, measuring $12\frac{1}{4} \times 19\frac{1}{4}$ inches and stamped "3rd Assistant P. M. G. Apr. 11, '85 P O D." Following this are four blank pages on which are mounted stamps as follows in the horizontal strips of five:

Proposed Colors for Stamps of Large Size

- 1c 1887, blue, surcharged *Sample* in red.
- 2c 1883, claret, surcharged *Sample* in blue.
- 3c 1887, vermilion, surcharged *Sample* in blue.
- 4c 1883, green, surcharged *Sample* in red.
- 5c 1882, brown, surcharged *Sample* in red.
- 6c 1882, pink, surcharged *Sample* in blue.
- 10c 1882, brown, surcharged *Sample* in red.
- 15c 1875, orange, surcharged *Sample* in blue.
- 30c 1875, black, surcharged *Sample* in red.
- 90c 1875, carmine, surcharged *sample* in blue.

Proposed Colors for Stamps of Small Size

- 1c 1887, blue, surcharged *sample* in red.
- 90c 1872, carmine, surcharged *sample* in blue, A added in black ink with pen.

Color for 2 cent Stamp

- 3c 1882, purple, surcharged *sample A* in red.
- 4c 1888, brown, surcharged *sample A* in red.
- 10c 1882, brown, surcharged *sample* in red, A added in black ink with pen.

Color for 5 cent Stamp

- 6c 1882, vermilion, surcharged *sample A* in blue.
- 4c 1888, green, surcharged *sample* in red, A added in black ink with pen.

Color for 15 cent Stamp

30c 1872, black, surcharged *sample A* in red.

90c orange, surcharge *sample A* in blue.

The last page of the form bears the large seal of the Post Office Department, and the whole is tied with red ribbon which is fastened under the seal.

(End of quote from *Daily Stamp Item*)

(Note: The reader is referred to Dr. Brazer's article "U. S. Imperforate Proofs on Stamp Paper" for further information on the 1890 "Sample A" trial color stamps.)

Sudan

Its Camel Stamp

Sudan, a condominium under Great Britain and Egypt, issued its first definitive stamps (Scott's A1) in 1898. Prior stamps were provisional overprints on Egypt stamps.

This definitive issue depicts an Arab mounted on a camel, representing the incoming mail. Mrs. Claire McAlister, vice president of the American Topical Association's Fine Arts Unit, in her article titled "The Lure of the Stamp" published in the October 29, 1960, issue of *Weekly Philatelic Gossip*, relates how the camel picture became the vignette on this Sudan stamp.

According to Mrs. McAlister, Captain E. A. Stanton, a member of General MacDonald's Sudanese Brigade in Korti, had the duty of mapping the surrounding desert. He embellished these maps with sketches of local objects such as Arabs, palm trees and others. The Commander-in-Chief, apparently impressed by these decorations, asked Stanton to design a postage stamp.

Ideas for a vignette continued to evade Stanton until one day the regimental mail arrived, not by the usual Nile steamer, but on camel back. This impressed Stanton as suitable for his vignette. Accordingly, he then arranged to have the Sheik of the Howawar tribe pose while dressed in full war regalia and sitting on a camel while Stanton made his sketches.

Lord Kitchener appears to have been well satisfied with the drawing which incidentally is housed in the Khartoum Museum. Thus, a simple sketch on a foolscap paper sired one of philately's best known vignettes.

G. W. C.

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Alfons Mucha

And the First Stamps of Czechoslovakia

By John Velek

Not many countries have the good fortune to have their first stamps designed by an outstanding native artist known throughout the western world. Czechoslovakia had Alfons Mucha.

The last shots of the First World War were yet to be fired when on Oct. 18, 1918, Thomas G. Masaryk declared Czechoslovakia a Republic. The new government wanted to lose no time in advertising its independence and immediately went about the business of providing postage stamps to replace the Austrian and Hungarian stamps used in its territory. The obvious choice for a designer was its famous son, Alfons Mucha, who rose to the urgency of the occasion by reportedly designing the first stamps overnight. The first two values were carrying the mail by Dec. 18, 1918.

Mucha chose the historic Hradcany castle as the central motif of the design. Unfortunately, typography and war time materials did not do justice to his design. It was not until it was reissued as a steel engraving in 1948 to celebrate the 30th anniversary of the first Czechoslovak postage stamp that Jindra Schmidt brought out the true beauty of the design (Scott No. 368). Mucha's stamp designs included: Scott Nos. 1 to 53 in four basic types, the first postage due, newspaper, special delivery and later the Hussite Priest stamps, Scott Nos. 74-75. He also designed the first Czechoslovak bank notes.



Designs by Alfons Mucha—the Hradcany, postage due, newspaper, special delivery and Hussite Priest stamps.

Alfons Maria Mucha was born in Ivancice, now part of Czechoslovakia but then in the Moravian province of the Austro-Hungarian Empire on July 24, 1860. He was educated in the traditional Slovak gymnasium in Brno, which he attended until the age of 15. He then went to live with a friend of the family in Usti-nad-Orlici where he came in contact with a baroque painter named Johann Umlauf. Having been interested in drawing from childhood, some of his early efforts were submitted to an art professor at the Art Academy in Prague.

This man apparently was not impressed, as he advised Mucha to go into other work. Not discouraged, he saw an advertisement in a Viennese newspaper concerning a theatre

scene painting workshop named Burghardt-Kautsky and Brioschi. He was engaged by them and remained until 1881 when a fire destroyed the theatre of their best customer.

Wandering homeward, Mucha ran out of money at Mikulov, where in desperation he made some portrait sketches. They were so well received that he supported himself in this manner for two years. About this time his work came to the notice of Count Liechtenstein and through his influence was asked to restore some paintings and decorate castles of the nobility.

The autumn of 1883 found Mucha studying in the Munich Academy with a Count Karl Khuen-Belasi as his sponsor. He found the artistic atmosphere there not to his liking, so Count Karl sent him to Paris. He studied at the Academie Julien but became discouraged and returned home in the spring of 1889, where he again did some work for Count Karl.

In the fall Mucha returned to Paris and soon found himself on his own because of the suicide of his patron. He supported himself by sending drawings to the Czech newspapers and eventually illustrations to such well known magazines as "L'Illustration." He also illustrated many books, including Anatole France's "Clio." The library of the Art Institute of Chicago has his magnificent volume entitled "Otcenas" (Our Father). It consists almost entirely of 16 x 20 inch paintings of interpretations of the Lord's Prayer. It is inscribed as a gift of the artist.

In the meantime he became acquainted with many French artists including Gauguin, whom he helped set up his first exhibition. However, he had little in common with his French friends artistically speaking. The year 1894 saw him employed by the lithographic firm of Lemercier et Cie. Here he did posters and other commercial art. His style was an Austro-Bohemian-baroque-rococo, unusual in Paris of that period. Other influences were Japanese art and Durer engravings.

While at Lemercier Mucha's well-known relationship with Sarah Bernhardt came about. Bernhardt was looking for a poster of her part in the play "Gismonda." Her regular designer was ill and Mucha was asked to substitute. She was so delighted with his first effort that he was given a six-year contract. In 1897, as he moved into the general world of art, Bernhardt wrote to him, "I predict fame for you."

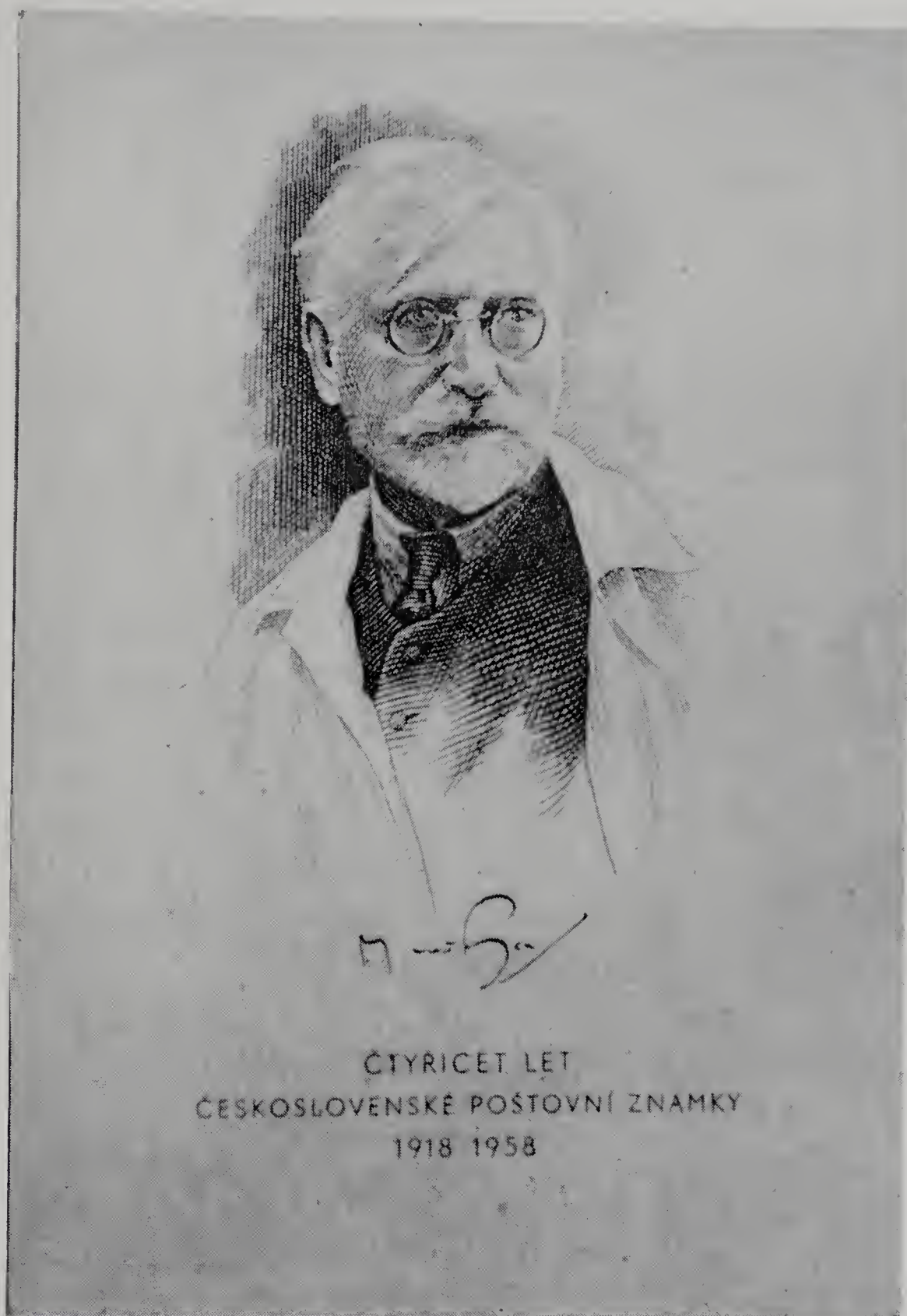
Her prediction was accurate. Mucha came to exemplify the Art Nouveau, an elaborate style characterized by voluptuous female figures and abundant plant life. He also created jewelry, furniture, lace and household objects. The Art Nouveau movement was fashionable in the period between the Gay Nineties and World War I.

The Bernhardt posters in this style were about seven feet high, being lithographed in two halves and fitted together. The posters became a highly developed art in the Paris of the 1890s and were eagerly collected. They are still highly valued by many of the world's museums today. Mucha later designed some of Bernhardt stage sets, costumes, etc., including the menu for a banquet honoring the actress in 1896.

The publicity of being connected with Bernhardt gave him many commissions. But success never overpowered Mucha. He lived in the Montparnasse section of Paris in a small apartment decorated in a semi-oriental style. Although lionized by the whole city, he welcomed young artists who sought his advice or criticism. While teaching night school, he met Maria Chytil and married her in 1906.

About this time he made his first trip to the United States at the suggestion of one of the Rothschilds. Here he painted portraits of the Rothschild family and other famous people including Ethel Barrymore. Between 1905 and 1910 he lectured at the Chicago Art Institute and in New York and Philadelphia. While in the United States he became acquainted with Charles R. Crane of Chicago, who financed his life's ambition, a series of huge paintings called "The Slav Epopee."

This was a history of the Slav people, and it occupied him until 1930. The paintings were to be a joint gift of Mucha and Crane to the city of Prague. In an exhibit at the



A steel engraving by Jindra Schmidt of Alfons Mucha commemorating the 40th anniversary of the first Czechoslovakian stamp.

Chicago Art Institute, June 17 to July 19, 1920, five of them were shown. In the same year they attracted 600,000 people to the Brooklyn Museum. As far as I have been able to determine, the entire series has never been permanently exhibited because of the lack of a gallery to accomodate their huge size.

From 1910 on, Mucha settled in the Zbirov Castle in Bohemia (Czechoslovakia) and became permanently identified with his own country. He died there on July 14, 1939, and is buried on Vysehrad hill in Prague beside such great countrymen as Dvorak and Smetana.

Comparing the design of the stamps with Mucha's posters establishes a definite relationship in the distinctive lettering and the use of foliage as a decorative device. Mucha's genius has been recognized philatelically on two major occasions. In 1958 the Federation

of Czechoslovak Philatelists issued a small brochure which contained a copy of Mucha's first stamp design (Scott No. 2) and the stamp issued to commemorate the 40th anniversary of its issue (Scott No. 896). The page bearing this stamp is autographed by its designer, Max Svabinsky. The brochure also has a steel engraving of Mucha by Jindra Schmidt. It includes a short biography of Mucha.

In 1960, Czechoslovakia issued a stamp commemorating the 100th anniversary of Mucha's birth (Scott No. 1019). It was designed by Max Svabinsky and engraved by Jindra Schmidt. The first day cover also shown here has a cachet by the same artists depicting Sarah Bernhardt as the star of "The Lady of the Camilias" on a typical Mucha poster.

The latest honor to Mucha that has come to my attention is described in a newspaper report sent to me by a friend in Czechoslovakia. It tells of a Mucha exhibit at the Victoria and Albert Museum in London in May 1960, which filled six halls. Thousands viewed his distinctive posters, drawings, stamps, bank notes, furniture, jewelry and architectural designs. His fame lives on.



Souvenir sheet issued in 1948 to commemorate the 30th anniversary of the first Czechoslovakian stamp. It is a steel engraving by Jindra Schmidt of the original Mucha design

The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee

Kenneth Minuse, Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue, numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

Color numbers are from *Color Standards and Nomenclature* by Robert Ridgway.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

C—Canceled	1—die impression, large margins
E—Essay	2—die impression, small margins
E-1—Essay for which there is no corresponding Scott's number.	3—plate impression on India paper
P—Proof	4—plate impression on cardboard
PX—Progressive Die Proof	5—plate impression on paper other than India imperforated
TC—Trial Color Proof	6—plate impression on paper other than India perforated
S—Specimen	7—plate impression on experimental paper
v.—vertical reading up	8—plate impression from American Bank Note Co. trade sample sheet
h.—horizontal	9—plate impression from British American Bank Note Co. trade sample sheet
d.—diagonal	
t.—top	
b.—bottom	
c.—center	
l.—left	
r.—right	

Dominion of Canada

(Continued from JOURNAL No. 82, p. 86).

Die No. XG-149

Size of die sinkage 86.5 x 74mm

Vignette engraved by W. Ford

148P1. 20 Cents.

Large die proof.

a. on India, die sunk on card, 161 x 150mm
deep red (deep carmine) (1i/0)

148TC1. 20 Cents.

Trial color large die proof.

a. on card .0085" thick, about 84 x 71mm

dark olive-black (23m/5)

b. on faint yellow card .011" thick, about 57 x 51mm

dark olive-black (23m/5)

148TC2. 20 Cents.

- Trial color small die proof.
 a. on card, stamp size
 slate-black (71o/5)

The Scroll Issue

By The Canadian Bank Note Co.,
 Ottawa.

Vignette engraved by Robert Savage

Size of die sinkage 89 x 91mm

1927-28.**149P1. 1 Cent.**

- Large die proof.
 a. on India, die sunk on card, 152 x
 158mm
 dark orange-brown (11k/0)
 deep yellow-orange (13i/0)
 Size of die sinkage 75 x 88mm

150P1. 2 Cents.

- Large die proof.
 a. on India, die sunk on card, 152 x
 158mm
 Notation on face of card seen,
 "PJV" in blue-black ink and
 "4/9/28/ CPG" in lead pencil.
 dull blue-green (37M/1)

151P1. 3 Cents.

- Size of die sinkage 76 x 85mm
 Large die proof.
 a. on India, die sunk on card, 152 x
 158mm
 dark red (1k/0)

Die No. XG-215

152P1. 4 Cents.

- Size of die sinkage 76 x 87mm
 Large die proof.
 a. on India, die sunk on card
 deep orange-yellow (19i/1)
 b. on card .013" thick, about 102 x
 172mm with wove paper flap cover,
 on which is written in ink "App 1,
 8, 29". On the back of card is a
 violet handstamp line borders 45 x
 32mm containing "C. B. N. Co./
 Ottawa/ July 3-1919/ GHC (in
 mss.)/ Engraving Dept."
 deep yellow-orange (19i/1)

153P1. 5 Cents.

- Size of die sinkage 76 x 86.5mm
 Large die proof.
 a. on India, die sunk on card, 152 x
 150mm
 deep dusky violet (57i/1)

154P1. 8 Cents.

- Size of die sinkage 76 x 84mm
 Large die proof.
 a. on India, die sunk on card, 152 x
 158mm
 deep dusky blue (47i/2)

155P1. 10 Cents.

- Size of die sinkage 60 x 75mm
 Large die proof.
 a. on India, die sunk on card, 160 x
 143mm
 dim dark green (35m/1)

155P2. 10 Cents.

- Small die proof.
 a. on India, about 40 x 29mm
 dim dark green (35m/1)

156P1. 12 Cents.

- Size of die sinkage 138 x 125.5mm
 Large die proof.
 a. on India, die sunk on card, 190 x
 178mm
 Notation on face of card seen,
 "PJV" in blue-black ink and "20
 Oct. 28" in lead pencil.
 dusky gray-black (71m/5)

157P1. 20 Cents.

- Size of die sinkage 136 x 126mm
 Large die proof.
 a. on India, die sunk on card, 160 x
 150mm
 dark red (1k/0)

158P1. 50 Cents.

- Size of die sinkage 88 x 75mm
 Large die proof.
 a. on India, die sunk on card, 166 x
 151mm
 dim deep blue (49k/1)

159P1. \$1.

- Size of die sinkage 138 x 125.5mm
 Large die proof.
 a. on India, die sunk on card, 163 x
 149mm
 dusky greenish-yellow (27m/2)

The Arch and Maple Leaf Issue 1930-1931

By The British American Bank Note Co.

There were two dies for the 1c value

Die I—Three thick colored lines and
 one thin colored line between
 "P" of "POSTAGE" and the
 ball-ornament. Curved line in
 ball-ornament is short.

Die II—Four thick lines between the “P” of “POSTAGE” and ball-ornament, Curved line in ball-ornament is longer. There is a very small prong in the lower left of right value tablet and a lot of color in the top of “E” of “CENTS”



162E-A.

1930.

Essay with “POST” instead of “POSTAGE” at right side

162E-A. 1 Cent

Small die essay

- a. on thick white wove paper, stamp size, mounted on card, about 54 x 59mm
deep yellow-orange (13 i/0)
- b. on thick white wove paper, mounted on faint yellow card, about 54 x 59mm. Initialed “PJV” in blue pencil and “JUNE 29” in lead pencil
deep yellow-orange (15 i/0)
black (69 o/5) without notation

162P2. 1 Cent.

Small die proof

- c. on thick white glazed wove paper, stamp size, mounted on very thick faint yellow card, about 130 x 140mm
On face of card in black ink “PJV” and in lead pencil “4 Oct 28”
deep yellow-orange (13 i/0)

163P2. 1 Cent.

Small die proof

- c. on thick white glazed paper, stamp size, mounted on very thick faint yellow card, about 130 x 142mm
On face of card in lower left is mss. “AS/ 18/8/31”
dusky blue-green (39 m/2)

There were two dies for the 2c value

Die I—Top of letter “P” incases a tiny dot of color. Three thick colored lines between “P” and the ball-ornament

Die II—Top of letter “P” incloses a larger dot of color. There are four thick colored lines between “P” and the ball ornament. The downward stroke of “P” of “POSTAGE” is not long enough, while in Die I it is the normal length.

164E-A. 2 Cents.

Essay with “POST” instead of “POSTAGE” at right side

See illustration for 162E-A

Small die essay

- a. on thick white wove paper, stamp size, mounted on card, about 54 x 59mm
dusky yellow-green (33 m/0)
- b. on thick white wove paper, stamp size, mounted on faint yellow card, about 54 x 59mm
deep yellow-orange (15 i/0)
black (69 o/5)
dim yellow-green (31 m/1) Initialed “PJV” in blue pencil and “App-15 June 29”



164E-B.

164E-B. 2 Cents.

Small die essay

- c. on thick white glazed paper, stamp size, mounted on thick card, about 122 x 128mm. On back of card is a red oval handstamp 51 x 31mm containing “British Am. Bank Note Co., Ltd/ Ottawa, Ont./ May 16, 1930”
dusky blue-green (39 m/2)

164P1. 2 Cents.

Large die proof

- d. on India, die sunk on card
dusky yellow-green (33 m/0)

164P2. 2 Cents.

Small die proof

- c. on thick white glazed paper, stamp size, mounted on thick card, about 130 x 140mm. On face of card in lower left is mss. "PJV 3 Sept 28" dusky blue-green (39 m/2)

167E-A. 3 Cents

Essay with "POST" instead of "POST-AGE" at right side

See illustration for 162E-A

Small die essay

- a. on white wove paper, stamp size, mounted on card about, 54 x 59mm dark red (1 k/0)
b. on thick white wove paper, stamp size, mounted on faint yellow thick card, about 54 x 59mm. Initialed "PJV" in blue pencil and "15 June 29" in lead pencil dark red (1 k/0)

167P2. 3 Cents.

Small die proof

- a. on thick white wove paper, stamp size, mounted on thick white card, about 69 x 75mm. Initialed "JV" in blue pencil and "App Oct 1" in lead pencil. On back of card is violet handstamp "British Am. Bank Note Co., Ltd" and written in black ink "Oct June 29 Die I" deep red (carmine) (1 i/0)
c. on thick white glazed wove paper, stamp size, mounted on faint yellow card, about 130 x 140mm. On face of card in black ink "PJV" and in lead pencil "15 June 29 Die I" dark red (1 k/0)

168E-A. 4 Cents

Essay with "POST" instead of "POST-AGE" at right side

See illustration for 162E-A

Small die essay

- a. on thick white wove paper, stamp size, mounted on card, about 54 x 59mm deep orange-yellow (19 i/1)
b. on thick white paper, stamp size, mounted on thick faint yellow card, about 54 x 59mm. Initialed "P.J.V." in blue-black ink and "App. 2 Aug 29" in lead pencil deep orange-yellow (21 i/0) black (69 o/5) without notation

- e. on card, stamp size
slate-black (71 o/5)

168P2. 4 Cents.

Small die proof

- c. on white wove paper, stamp size, mounted on very thick card, about 130 x 140mm deep olive (21 i/2)
c. on thick white glazed paper, stamp size, mounted on thick card, 130 x 140mm. On face of card in lower left is mss. "P.J.V. approv. July 3, 1930" deep orange-yellow (21 i/0)

169E-A.

Essay with "POST" instead of "POST-AGE" at right side

See illustration for 162E-A.

169E-A. 5 Cents.

Small die essay

- a. on thick white wove paper, stamp size, mounted on card, 68 x 73mm dull blue-violet (53 m/2)
b. on thick white wove paper, stamp size, mounted on thick white card 68 x 73mm initialed "P.J.V." in blue pencil and "App-3 Aug 29" in lead pencil dusky blue-violet (57 m/1) black (69 o/5) without notation

- e. on card
Slate-black (71 o/5)

169P2. 5 Cents.

Small die proof

- c. on thick white glazed paper, stamp size, mounted on thick card 130 x 140mm. On face of card in lower left is mss. "PJV approved Jny 3/ 1930" dusky blue-violet (53 m/3)

**E1.**

Unissued value

1930.

E1. 7 Cents.

Essay with "POST" instead of "POST-AGE" at right

See illustration for 162E-A

Small die essay

a. on thick white wove paper, stamp size, mounted on card 54 x 58mm dusky red-orange (brown) (7 m/0)

c. on thick white glazed paper, stamp size, mounted on thick card 130 x 140mm dusky red-orange (brown) (7 m/0)

e. on card slate-black (71 o/5)

b. on thick white wove paper, stamp size, mounted on faint yellow thick card 54 x 59mm initialed "P.J.V." in blue pencil and "App 2 Aug 29" in lead pencil dusky orange-brown (11 m/1) black (69 o/5) without notations

**E2.**

Unissued value

Same design as 162P

E2. 7 Cents

Small die essay

c. on thick white glazed paper, stamp size, mounted on thick card 130 x 140mm. On face of card in lower left is mss. "PJV/ Approved Jny 9/ 1930" dusky orange (brown) (911 i/0)

171E-A. 8 Cents.

Essay with "POST" instead of "POST-AGE" at right side

See illustration for 162E-A.

Small die essay

a. on thick white wove paper, stamp size, mounted on thick white card 68 x 73mm initialed "P.J.V." in blue pencil and "App 3 Aug 29" in lead pencil dull dark blue-green (45 m/3) black (69 o/5) without notations dusky slate-blue (49 m/3) without notations

171P2. 8 Cents.

Small die proof

c. on thick white glazed paper, stamp size, mounted on thick card, about 130 x 140mm. On face of card in lower left is mss. "PPJV/ approved Jny 9/ 1930" dusky dark blue (45 m/0)

**173E-A.**

Essay with "POST" instead of "POST-AGE" at right side

173E-A. 10 Cents.

Small die essay

a. on thick white wove paper, stamp size, mounted on card, about 58 x 59mm initialed "P.J.V." in blue pencil and "21/6/29" in lead pencil dusky yellow-green (33 m/2) black (69 o/5) without notations

c. on card slate-black (71 o/5)

173P2. 10 Cents.

Small die proof

c. on thick white glazed paper, stamp size, mounted on thick card, about 130 x 140mm. On face of card in lower left is mss. "PJV/ approved Jny/9/ 1930" dusky yellow-green (31 m/2)



174E-A.

Essay with "POST" instead of "POST-AGE" at right side

174E-A. 12 Cents.

Small die essay

- b. on thick white wove paper, stamp size, mounted on faint yellow thick card, about 89 x 77mm with tissue paper cover on which is a violet handstamp "Approved" per "P.J. Veniot July 15, 1929" in lead pencil
gray-black (71 m/5)
- c. on thick white wove paper, stamp size, mounted on card, about 84 x 74mm
black (69 o/5)
- e. on card
black (69 o/5)

174P2. 12 Cents.

Small die proof

- c. on thick white glazed paper, stamp size, mounted on thick card, about 142 x 132mm. On face of card in lower left is mss. "PJV/ Approved Jny 9, 1930"
Slate-gray (71 i/5)



E-3.

Unissued value

1930.

E-3. 13 Cents.

Small die essay

- c. on white wove paper, stamp size, mounted on thick card, about 150 x 100mm
dusky red-violet (63 m/1)



175E-A.

Essay with "POST" instead of "POST-AGE" at right side

175E-A. 20 Cents.

Small die essay

- a. on thick white wove paper, stamp size, mounted on card, about 83 x 74mm
dark red (1 k/0)
- b. on thick white wove paper, stamp size, mounted on faint yellow thick card about 85 x 74mm with "P.J. V." in blue pencil and "App 7 July 29" in lead pencil
dark red-brown (3 k/0)
- e. on card
slate-black (71 o/5)

175P2. 20 Cents.

Small die proof

- c. on thick white glazed paper, stamp size, mounted on thick card, about 142 x 132mm. On face of card in lower left is mss. "PJV/Approved Jny 9/1930"
brown-red (5 k/0)



176E-A.

Essay with "POST" instead of "POST-AGE" at right side

176E-A. 50 Cents.

Small die essay

a. on thick white wove paper, stamp size, mounted on card, about 83 x 75mm
dusky blue (49 m/3)

b. on thick white wove paper, stamp size, mounted on faint yellow thick card, about 85 x 74mm with "P. J. V." in blue pencil and "App 25 July 29" in lead pencil
dull dark green-blue (45 m/3)

c. on card, stamp size
slate-black (71 o/5)

176P2. 50 Cents.

Small die proof

c. on thick white wove glazed paper, stamp size, mounted on thick card, about 142 x 132mm. On face of card in lower left is mss. "Approved Jny 9/1930"
bluish slate-black (45 k/4)



177E-A.

Essay with "POST" instead of "POST-AGE" at right side

177E-A. \$1.

Small die essay

a. on thick white wove paper, stamp size, mounted on card, about 83 x 74mm
dark dusky yellow-green (29 m/3)

b. on thick white wove paper, stamp size, mounted on faint yellow thick card with "C.M./PJV" in blue-black ink and "App 23 May 23 (sic)" in lead pencil
dark dusky yellow-green (29 m/3)

c. on card
slate-black (71 o/5)

177P2. \$1.

Small die proof

c. on thick white glazed paper, stamp size, mounted on thick card, about 142 x 132mm. On face of card in lower left is mss. "PJV/ Approved Jny 9/1930"
dull greenish-black (29 m/4)

The Georges Cartier Stamp

1931

190P2. 10 Cents.

Small die proof

a. on thick white paper, stamp size, mounted on thick card, about 130 x 140mm. On face of card in lower left is mss. "As 17/831". On back of card is a red oval handstamp 51 x 31mm containing "British Am. Bank Note Co. Ltd/Ottawa, Ont./Aug 17 1931"
dark dusky yellow-green (29 m/3)

The Imperial Conference Issue

1932

192P2. 3 Cents.

Die I Approved Sept. 7, 1932

This die was damaged and replaced by
Die II, Nov. 29, 1932

Small die proof

a. on white wove paper, stamp size, mounted in center of thick card, about 155 x 100mm
deep orange-red (3 i/0)

Die II

1932

192P2. 3 Cents

Small die proof

a. on white wove paper mounted in top center of thick card, about 138 x 110mm. Written in ink on lower part of card is "Die Proof of 2nd. Die Issued Dec. 1st 1932. Authorized 29 Nov 32"
deep orange-red (3 i/0)

b. on thick white wove paper, stamp size, mounted on thick card, about 145 x 148mm. On face of card in lower left is mss. "As 11 May 32 Duplicate of approved proof"
deep orange-red (3 i/0)

c. on white paper, stamp size, mounted on thick card, about 145 x 100mm
deep red (1 i/0)

193P2. 5 Cents.

Small die proof

- c. on white paper, stamp size, mounted on thick card, about 150 x 100mm. A double line pencil frame 60 x 65mm is drawn on card. On bottom of card is a dull violet handstamp with double line border and mss. "ASSISTANT/DEPUTY". In pencil is mss. "O.kd E.P.V.C. and 16/4/32"
- dark dusky blue (49 m/1)

194P2. 13 Cents

Small die proof

- c. on white paper, stamp size mounted on thick card, about 145 x 100mm. A double line pencil frame 65 x 55mm is drawn on card. In lead pencil on card is "27/5/32"
- dark yellowish-green (33 m/1)

The Medallion Issue**1932****195P2. 1 Cent.**

Small die proof

- c. on white paper, stamp size, mounted on thick card, about 150 x 100mm. On back of card in pencil mss. is "16/9/32"
- dim dark green (35 m/1)

196P2. 2 Cents.

Small die proof

- c. on white paper, stamp size, mounted on thick card, about 150 x 100mm. On face of card in pencil mss. is "12/9/32"
- dusky orange-brown (17 m/3)

197P2. 3 Cents.

There are two dies for this value

Die I End of top curve of "3" in right value tablet is level with the white horizontal line above "CENTS"

Die II The end of curve is higher than the white line

Small die proof

- a. on thick white glazed paper, stamp size, mounted on thick card, about 152 x 157mm. On face of card in lower left is mss. "7/9/32"
- deep orange-red (3 i/0)
- b. on white wove paper, stamp size, mounted on thick faint yellow card, about 140 x 142mm. On face of card in black ink "AS" and on back of card in red pencil "28/1/32". On white tracing paper fold-over in lead pencil "2nd Die"
- deep orange-red (3 i/0)

198P2. 4 Cents.

Small die proof

- c. on thick white paper, stamp size, mounted on thick card, about 152 x 157mm. On face of card in lower left is mss. "AS 16/9/32"
- deep yellow-brown (17 i/0)

199P2. 5 Cents.

Small die proof

- c. on thick white paper, stamp size, mounted on thick card, about 152 x 157mm. On face of card in lower left mss. "AS / 16/9/32"
- dark green-blue-slate (45 k/4)

200P2. 8 Cents.

Small die proof

- c. on thick white wove paper, stamp size, mounted on thick card, about 152 x 157mm. On face of card in lower left is mss. "AS 16/9/32"
- deep orange (11 i/0)

201P2. 13 Cents.

Small die proof

- c. on thick white paper, stamp size, mounted on thick card, about 187 x 172. On face of card in lower left is mss. "AS/ 8/9/32"
- dusky dull violet (57 m/2)

Postal Union Issue**1933****202E-A.****202E-A. 5 Cents.**

Size of design 32 x 17 mm

Size of die sinkage, about 73 x 86mm

Large die essay of proposed vignette

- b. on glazed white wove paper 90 x 78mm
- black (69 o/5)

**202PX-A.**

202PX-A. 5 Cents.

Unfinished vignette as adopted.

Sky, shore line and water incomplete
Large progressive die proof

- b. on glazed white wove paper, about
87 x 69mm
dull dark green-blue (45 m/3)

Die No. 488

Size of die sinkage 100 x 88mm

202P1. 5 Cents.

Large die proof

- b. on glazed white wove paper, about
90 x 88mm gummed.
dull dark blue-green (45 m/3)

202TC1. 5 Cents.

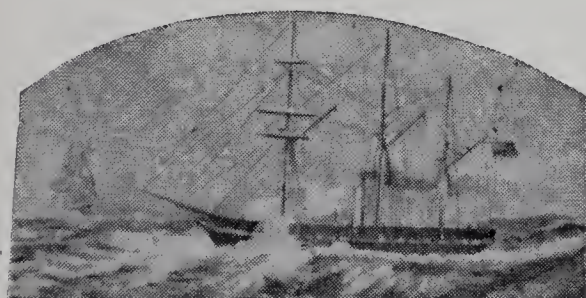
Trial color large die proof

- a. on white paper, about 112 x 88mm
black (69 o/5)

202P2. 5 Cents.

Small die proof

- c. on thick white paper, stamp size,
mounted on thick card, about 185 x
165mm. On face of card in lower
left is red-violet handstamp "AP-
PROVED/ per AS/ 7/3/1933" and
"PROOF". On back of card is
violet oval handstamp 51 x 31mm
containing "British Am. Bank Note
Co. Ltd/ Ottawa-Ont./ Mar 7 1933"
dull dark green-blue (45 m/3)

The Royal William Commemorative

1934.

204PX-A.

Size of design 32 x 16mm
Size of die sinkage 77 x 101mm

204PX-A. 5 Cents.

Progressive large die proof of vignette only

- b. on glazed white wove paper, about
77 x 128mm gummed
dull dark green-blue (45 m/3)

204TC1. 5 Cents.

Trial color large die proof

- b. on glazed white paper, about 129 x
78mm
dark dusky brown (9 m/3)

204P2. 5 Cents.

Small die proof

- c. on thick white paper, stamp size,
mounted on thick card, about 190 x
170mm. On face of card in lower
left is mss. "1 Aug. 3/32 P. G." on
back of card is a 50 x 30 mm double
line oval violet-red handstamp
"British Am. Bank Note Co. Ltd/
Ottawa, Ont/ Jul 17 1933

**Cartier Quadricentenary Issue
1934.****208P1. 3 Cents.**

Large die proof

- a. on India, die sunk on card
dusky greenish-blue (47 m/2)

208P2. 3 Cents.

Small die proof

- c. on white wove paper, stamp size,
mounted on thick card, about 136 x
101mm. On bottom of card is black
handstamp bordered 37 x 21mm
"ASSISTANT DEPUTY/ Mar 9
1934" and to left is written in ink
monogram "CMI (?)/ S. G./ ACT
P. M. G.2"
dusky greenish-blue (47 m/2)

United Empire Loyalists Issue

1934.

Die No. 544

Size of die sinkage 78 x 74 mm

209PX-A. 10 Cents.

Large progressive die proof with
incomplete shading above shoulders
of side figures

- a. on white wove paper, about 84 x
77mm gummed
dark yellow-green (29 k/2)

209P2. 10 Cents.

Small die proof

- a. on white paper, stamp size, mount-
ed on thick card, about 153 x
100mm. On face of card is drawn a
double line pencil frame 65 x
53mm and in pencil mss. "OK
PNZ (?)". There is also a black
double framed handstamp "AS-
SISTANT DEPUTY/ MAY 9, 1934"
with blue-black ink "A. P. C.". On
back of card is the upper half of
a 50 x 30mm double line oval
violet-red handstamp "British Am.
Bank Note Co. Ltd/ May 8, 1934"
dark yellow-green (29 k/2)

New Brunswick Sesquicentenal Issue

1934.

210P1. 2 Cents.

Large die proof

- a. on India, die sunk on card
dark claret-brown (5 m/0)

210P2. 2 Cents.

Small die proof

- c. on white wove paper, stamp size,
mounted on thick card, about
155 x 100mm. On back of card is
upper half of red-violet oval hand-
stamp with "British American
Bank Note Co." and pencilled
"August 8/34"
dark claret-brown (5 m/0)

Silver Jubilee Issue

By The Canadian Bank Note Co.

1935.

211P1. 1 Cent.

Size of die sinkage 76 x 82mm

Large die proof

- a. on India, die sunk on card, about
126 x 100mm. On back of one seen
is a violet handstamp 46 x over
31mm "C. B. N. Co./Ottawa/ Mar
12, 1935, Engraving Dept" and
ink initials "J. E. L."
dim dark green (35 m/1)

211P2. 1 Cent.

Small die proof

- b. on white paper-surfaced card .014"
thick, stamp size
dim dark green (35 m/1)

212P1. 2 Cents.

Vignette engraved by E. T. Loizeau

Size of die sinkage 76 x 81mm

Large die proof

- a. on India, die sunk on card. On
back of one seen is violet hand-
stamp "C. B. N. Co./ Ottawa/ Mar.
14, 1935" and ink initials "J. E. L."
dusky red-brown (9 m/1)

212TC2. 2 Cents.

Trial color small die proof

- a. on white paper surfaced card
.014" thick, stamp size
deep orange-red (3 i/0)

(To be continued)

**213PX-A.****213PX-A. 3 Cents.**

Large progressive die proof, un-
finished vignette backgrounds etc.,
with pencil additions on veins of
leaves and ribbon shading.

Small die proof

- a. on white paper-surfaced card .014"
thick, stamp size
deep red-orange (7 i/0)

213P1. 3 Cents.

Die No. X-G 590

Size of die sinkage 88 x 75mm

Large die proof

- a. on India, die sunk on card
dark red (1 k/0)

214P1. 5 Cents.

Die No. X-G 591

Size of die sinkage 76 x 83mm

Large die proof

- a. on India, die sunk on card
dusky greenish-blue (47 m/1)

**215PX-A.****215PX-A. 10 Cents.**

Large progressive die proof, un-
finished clouds, roofs and water

- a. on India, on card, about 45 x 39mm
dim dark yellow-green (31 k/1)
b. small progressive die proof on
white paper-surfaced card .014"
thick, stamp size
dim dark yellow-green (31 k/2)

The Staatsdruckerei

A History of the Austrian Government Printing Office

(Continued from JOURNAL No. 82, Page 92.)

(EDITOR'S NOTES The following listings are representative of the work done by Austrian stamp artists up to 1954-55, the time of the writing of the original article for the *Austria Philatelic Society Bulletin*, which is being reprinted here. All catalog numbers are from the 1964 edition of *Scott's Standard Postage Stamp Catalogue*.)

In spite of the most difficult and adverse conditions, two world wars, bombings, internal upheavals, reconstructions and dire economic needs, the directors were able to continue operations, to keep the many unnamed workers at their jobs and, amazingly enough, to recruit replacements and to train them properly. Theirs truly often was just love's labor, a pride in achievement, satisfaction in a job well done. Discounting all obstacles, they truly have something to be proud of, and Austria can be proud of them.

To avoid any impossible comparison as to individual merit, because each and every one is a recognised master, we list the following designers and engravers alphabetically. Every available source was consulted, and any omission or error is purely accidental, postively unintentional and no reflection on the artist's standing

Maria Viktoria Attems—prepared 12 designs for the "Relief of Vienna" issue, Nos. B112-117, of which six were accepted.

Josef Axmann—designer of the first newspaper stamp, the "Mercury."

Carl Franz Bauer—designer of the horse stamps, Nos. B179-183 and B207.

Heinrich Blechner—designer of Nos. B199-206, B225-234, C47-53 and the 1S. airmail envelope.

Robert Brezina—designer of Nos. J204-231, the postage dues of 1947.

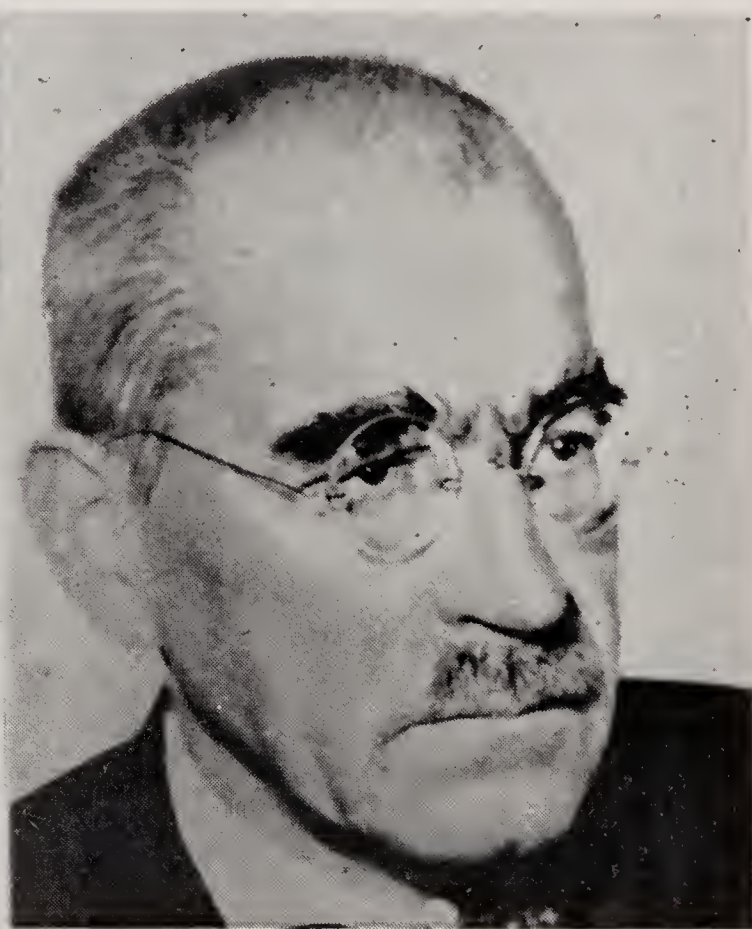
Alfred Chmielowski—designer of Nos. 455-481, 483-488, 596, B171-178, B224, B269-271, B279, B281-283 and B285.

Alfred Cossmann—designed Nos. QE1-4 and 168-171. He is primarily responsible for training a whole generation of copperplate engravers when there was none but Schirnbock. Those pupils who spread their fame throughout the world include Ranzoni, Teubel, Woyty-Wimmer, Schimek, Schuricht, Franke and Zenziger.

Wilhelm Dachauer—probably the most prolific designer of postage stamps. Starting with the postal issues of 1922, their corresponding newspaper and postage due stamps, he continued with Nos. C4-11, B71-76 (the "Nibelungen," the 8g. denomination of which earned for him the Thomson medal in Philadelphia for the most beautiful stamp in the world), 380, B132-137, B146-151, B156-164 and 388-389. During the German occupation he designed many German stamps. Later he did the Rheinberger issue of Liechtenstein, No. 153. Since 1945 he produced the designs for Nos. 558, 560, 561, 562, 563, 565-567, 568, 569, 570, 571, 574, 575, 578 and B268.

Alexander Exax—designed the 1937 Railroads issue, Nos. 385-387, as well as many Greek issues ordered in Vienna.

Rupert Franke—One of the foremost exponents of the Viennese school of engravers, he engraved all Hungarian banknotes in 1926, followed with work for Switzerland, Holland, Poland, Sweden, Persia, Belgium, Spain and, of course, Austrian banknotes. He engraved three denominations of the Nibelungen set and the following issues: Nos. B184, B197, B198, B202-205, B207, B210, B215, B216, B220, B222, B234, B252, B259, C50, C52 and C53.

**Hans Ranzoni****Rudolf Junk**

Karl Gessner—worked primarily on official documents but managed to squeeze in the design for the second Ski Concourse issue, Nos. B138-141, and many others for Iceland, Liechtenstein, Turkey, Germany and the General-Gouvernement.

Vinzenz Gorgon—designed Nos. 579, 582, 587, 592, 594 and 595. He was able to catch Dachauer's general outlines and is a worthy successor.

Dr. Johann Jakob Herz—credited with the design of the first stamps of Austria, 1850.

Walter Hörwarter—designed No. 577 and engraved Nos. B288, B292 and B293.

Sepp Jahn—Official artist during World War II, later active for the Staatsdruckerei, he designed the Prisoners of War 1947 issue, Nos. B218-223, which designs were criticized in some circles for daring to show ingenuity. Later he proved himself the master of the accepted form with the Salzburg Cathedral stamps, Nos. B252-259.

Rudolf Jettmar—An outstanding artist and teacher of etching, he designed the 1936 Winterhelp issue, Nos. B142-145.

Dr. Rudolf Junk—linguist, philosopher, teacher, creative artist, master of exceptional woodcuts and book illustrations. His designs include Nos. 145-167, 326-353, 374, B50-56, B57-65, B77-80, B81-86, B93-98, B99, B100-105, B106-09 and B110.

Gusti Kopfleithner—designed the lithography on No. 605.

Ferdinand Kitt—designed the 1937 Winterhelp issue, Nos. B152-155.

Erika Giovanna Klein—designed the 1925 postage dues, Nos. J132-158. In 1938 she left Austria.

Franz Kraft—Illustrator and caricaturist, he designed the 1937 Mothers Day stamp, No. 381.

Ferdinand Lorber—creative artist, teacher, master engraver for the Austrian National Bank and the Staatsdruckerei. Since 1931 he engraved Nos. 380, B99, B93-98, B100-105, B110, B132-137, B146-151, B156 and B160-164. He also engraved several stamps for Liechtenstein and the General Gouvernment. For the Second Republic he engraved Nos. 558, 560.

561, 562, 570, 565-67, 568, 574, 575, 577, 578, 579, 582, 583, 587, 590, 592, 594, 595 and B179-183. He both designed and engraved Nos. 489, 491, 516, 517, 518, 519, 557, 571, 588, 591 and B282 and B284.

Ernst Adolf Meissner—worked in Germany, Switzerland and Austria where he designed the regular and newspaper issues of 1858.

Franz Mynni—designed the 1954 Health issue, Nos. B288-293.

Maria Olinowetz—One of the few outstanding female engravers, she is responsible for Nos. 576 and 581 and the frames of the Lutheran School issue, B281-285.

Koloman Moser—revolutionized postage stamp design with the Bosnian landscapes of 1906, the Montenegro Coronation set of 1910, and the Austrian Jubilees of 1908 and 1910, the newspaper and postage due stamps of 1908 and the war charity stamps of 1914 and 1915.



Koloman Moser

Wilhelm Dachauer

Edith Ranzoni—The wife of Hans Ranzoni, Jr., she designed the Happy Childhood issue of 1949, Nos. B260-263.

Hans Ranzoni, Jr.—The pupil of Cossmann, he designed and engraved Austria Nos. B122-127 and Germany Nos. B244-245. He designed the Coat of Arms series of 1945, Austria Nos. 432-454. He engraved Austria Nos. 376, 451-454, 556, 596, B165, B167-170, B191, B196, B235, B243, B247, B251, B277, and B279. He also engraved the Happy Childhood series, Nos. B260-263, designed by his wife. Finally he engraved the Prince Adam 1949 charity stamp of Liechtenstein, No. 242.

Franz Renner—Pupil of Moser and teacher at the Graphic Institute, he is responsible for the designs on all official documents. He designed the First Republic's initial regular, newspaper and postage due stamps of 1919-21, types A43-45, N10, A47-48 and D6-7.

Franz Retzl—Technical inspector of the Staatsdruckerei, he designed Nos. 303-322 in conjunction with Dr. Junk, Nos. 326-353, J159-174, 377, B142-145 (in conjunction with Prof. Jettmar) and 382-384.

Anton Scharff—One of the leading designers of coins and medals, he designed the issues of 1867 and 1883 and is assumed to have created the 1890, 1899 and 1904 issues.

Herbert Toni Schimek—A pupil of Cossmann, he engraved the following stamps since joining the staff in 1945: Nos. 495, 563, B194, B195, B200, B201, B206, B211, B212, B217, B218, B221, B226, B228, B245 and B256.

Ferdinand Schirnbock—The grand old man, one of the foremost engravers in the world, he, with Koloman Moser established the fame of Austrian postage stamp art. Finishing his studies in Vienna, he worked in Buenos Aires from 1887 to 1892. Upon his return he joined the Staatsdruckerei where he was active until his death in 1930. After establishing his fame with the revolutionary and masterful engraving of the Bosnian Landscapes, he went on with Austria Nos. 110-144, 219-226, 288-298, 323, 324, 338, 339, B50-56, B57-65, B77-80, B81-86 and C4-11. In addition to this imposing list, his mastery was utilized by Liechtenstein, Hungary, Poland, Turkey, Albania, Bulgaria, Sweden, Russia, Norway and Siam.

Ernst Schrom—Pupil of Jettmar, high school professor, free-lance artist, he designed Nos. 563, 580, 589, 593, B245-251 and B294.

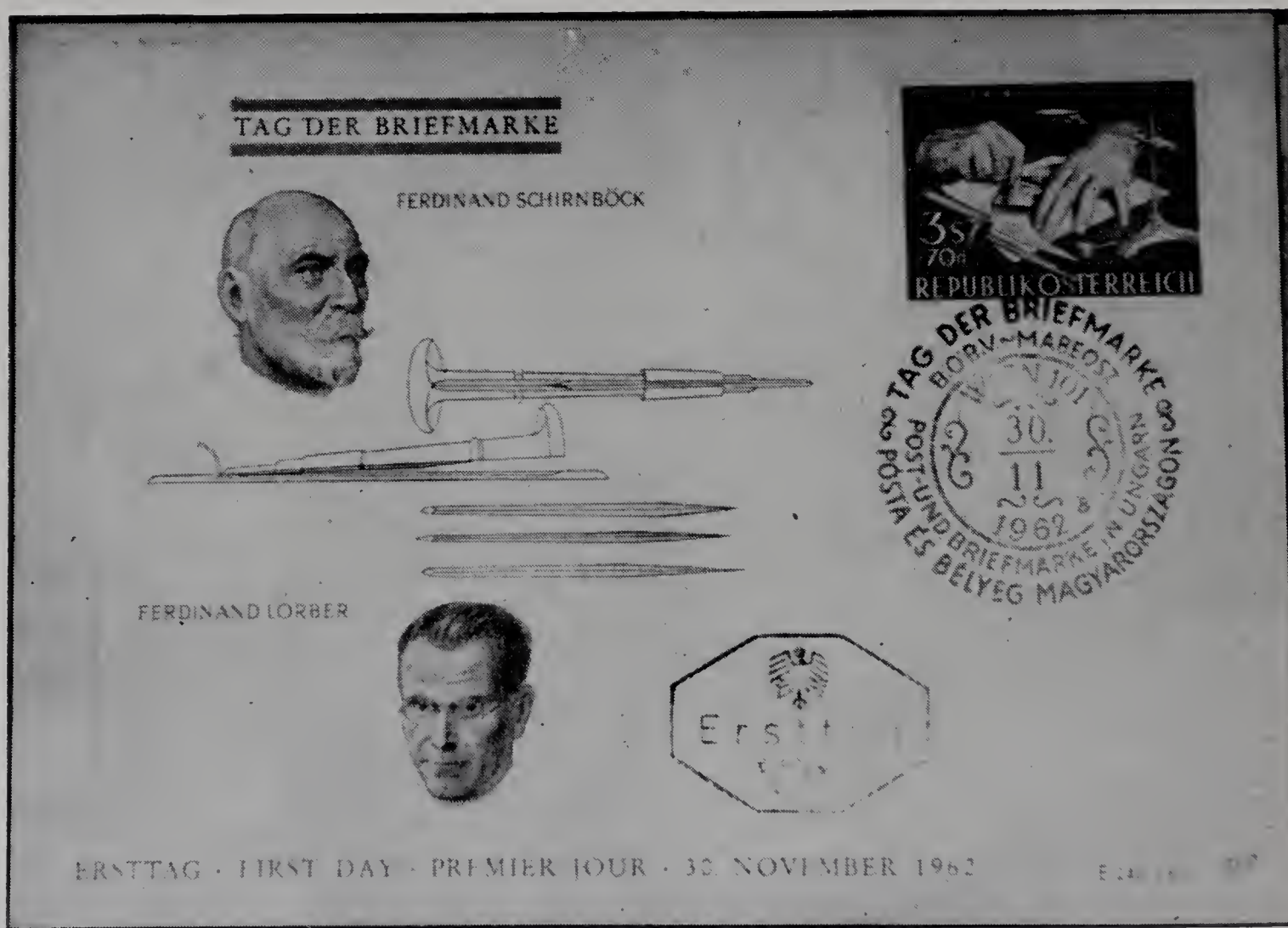
Arthur Schuricht—Born in Germany, active as the engraver of revenue stamps in Vienna, he engraved Nos. 374, 375, B93, B97, B157, B158 and B159.

Josef Seger—One of the younger artists, he designed Nos. 520-556, 538, 564 and B272. For Liechtenstein he designed Nos. 219-221, 223-225, 240-242 and 243-245.

Victor Th. Slama—designed No. B278.

Karl Sterrer—designed Nos. B66-70, the 1924 Charities which created animated discussion by being totally untraditional. In 1925 he created Nos. C12-31.

Hans Strohofer—pupil of Moser, portrait painter, lithographer, free-lance artist and teacher. He designed Nos. 495, B189-198 and B207. If he had done nothing else, his



1962 Stamp Day souvenir card picturing Lorber, Schirnbock and engraver's tools. The stamp shows an engraver's hands at work.

Flowers set, Nos. B235-244, alone would have earned him universal recognition. He continued with Nos. 583 and C54-60.

Hermann Tautenhayn—engraved the original die for the first Austrian stamp, 1850.

Josef Tautenhayn, Sr.—(strangely enough, the son of Hermann), active in the Austrian Mint and a teacher. He engraved the regular issues of 1860-61, 1863-64 and 1867, as well as many newspaper stamps, all of which bear the mark of a medallist.

Ing. Friedrich Teubel—artillery officer, pupil of Cossmann, high school teacher, etcher, engraver, architect, watercolorist, designer of advertising art and creator of woodcuts. He engraved Nos. 580, 589, B253, B257, B278, B289, B290 and B291.

Rudolf Toth—the youngest of the Austrian artists, an engraver at the Austrian National Bank. He participated in the competition for No. B193. He engraved Nos. 598, B219, B230, B232, B255, B281, B283 and B285.

Hubert Woyty-Wimmer—Pupil of Cossmann, versatile artist, he designed No. B184. He engraved Nos. 564, B189, B190, B192, B193, B209, B214, B223, B225, B231, B233, B236, B237, B238, B239, B240, B241, B242, B244, B272 and C54 and C56.

George Wimmer—engraved Nos. 593 and B294.

Rudolf Zenziger—A pupil of Cossmann and Schirnbock, he engraved Nos. B208, B213, B227, B229, B254 and C49.

Fritz Zerritsch—Holder of 28 art prizes and curator of the Vienna Museum of Art, he designed Nos. 311-324 and Germany No. B199.

Bibliography

"Austria State Printing Works," Dr. Wilhelm Sohm, in Vol. II, No. 3, National Philatelic Museum, Philadelphia, Pa., Austrian Centenary Stamp Exhibition Issue.

100 Jahre Osterreichische Briefmarke, Staatsdruckerei, Vienna.

Die Magie Des Kupferstiches, Alfred Cossmann, Staatsdruckerei, Vienna.

(Concluded.)

Vincent Greene Receives 1964 Lichtenstein Memorial Award

The Collectors Club of New York has announced the awarding of the Alfred F. Lichtenstein Memorial Award for 1964 to one of Canada's most prominent philatelists, Mr. Vincent G. Greene of Toronto.

The Lichtenstein Medal, the senior award in United States philately and comparable to the Roll of Distinguished Philatelists of Great Britain was first awarded in 1952. The 1964 presentation is, therefore, the 14th made. Previous "foreign" recipients were Sir John Wilson of London and Mr. J. R. W. Purves of Australia.

Mr. Greene, born in 1893, served in World War I with the Canadian Forces. He recently retired from a career of 40 years in the insurance business. A collector since his youth, Mr. Greene has been most active in philatelic affairs. He was a member of the International Board of Judges at FIPEX in 1956 and at the London international exhibition of 1960. He was also president of CAPEX held in Toronto in 1951.

A Fellow of the Royal Philatelic Society, London, he was elected to the Roll of Distinguished Philatelists at Scarborough, England, in 1963. Mr. Greene, a prolific writer on philatelic subjects, has often collaborated with other top philatelists. He has long served The Essay-Proof Society in various important capacities.

The So-Called Bradbury, Wilkinson & Co. Canada Essays

By Kenneth Minuse, Chairman, Catalog Committee

Among various items that have in some way become identified with Canada essays and proofs are the three illustrated here. The question of the status of two of these (Fig. 1 and Fig. 2) was last raised by Mr. Winthrop S. Boggs in the *ESSAY-PROOF JOURNAL* No. 70, page 73. Further investigation has resulted in the following information: An article in the *London Philatelist*, Vol. 37, Whole No. 440, page 170, contains, in part, this letter from Mr. G. T. Foxton, a Director of Bradbury, Wilkinson & Co.:

The helmeted head and the portraits as well as Queen Victoria in the long strip of stamps (strip of six) are all our work and can only be called printers essays and were engraved simply to show the type of work that we were producing at that time and used as advertisements in applying for orders with different countries. It is so long ago since these were printed that we have no record as to the name of the man whose head appears (Fig. 3) as vignette, and we cannot trace why they were engraved for the Colony of Canada, but from our records it would appear, as I have stated before, that they cannot be treated as designs specifically for that Colony.

In a letter to Mr. Boggs, Bradbury, Wilkinson & Co. state that the Queen's head was used for the Falkland Islands stamps of 1878. To support Mr. Foxton's statement further I have seen the Queen's head on many different papers and on card. This item has also been seen on bond paper about 150 x 150mm. embossed at the top, "Bradbury, Wilkinson & Co./ Bank Note Engravers/ London/ Specimen."; also a strip of six in different colors with the same embossment is known. Never having seen essays or proofs with imprints embossed submitted to Governments for approval, the Catalog Committee is led to the theory that these are advertisements or trade samples.

A search of the Official Archives by Senator Calder and by Mr. Winthrop S. Boggs revealed no reference to these three items. From this and the lack of any information to refute it, it has been decided to delete the helmeted head (Fig. 1) and the Queen's head (Fig. 2) from the regular listing in our catalog and place them among other items that have in some way become associated with Canada essays and proofs, but which we feel should be described as what they are. While Mr. Foxton does not state that the item with the man's head (Fig. 3) was essayed for Canada, it does bear the inscription "Colony of Canada," so until we receive evidence to the contrary, this item will remain in the regular listing.



Figure 1.



Figure 2.

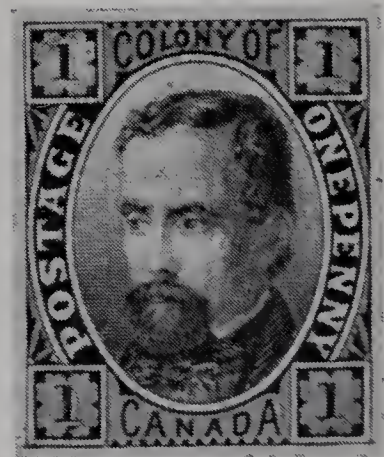


Figure 3.

If anyone has any information which would lead us to believe Figs. 1 and 2 were essayed for Canada stamps, will he please notify us.

We realize these items are in demand by collectors and may be of considerable value. Our only purpose in this matter is to classify them correctly so that collectors will know what they really are.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York 56, N. Y. for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

H. R. Harmer Ltd., London, England. Sale of Feb. 3-5, 1964.

New Brunswick

1860	5c brown, Connell plate essay on India, horiz. pair	5E	\$29.40
1860-63	10c three trial color small die proofs on India in orange, red and blue	9TC3	72.80
	17c black, large die proof on India mounted on card 39x46mm.	11P1	84.00

J. N. Sissons Ltd., Toronto, Canada. Sale of Feb. 19, 20, 1964.

Canada

1851	12p black, plate proof on India on card with vert. "Specimen" in red	3P3S	140.00
1855	10p blue, plate proof on India with vert. "Specimen" in red, horiz. pair	7P3S	95.00
1857	½p lilac-rose, plate proof on white wove paper	8P5	25.00
1857	5c vermillion, plate proof on India on card	15P3	26.00
	12½c blue, trial color plate proof on India with vert. "Specimen" in red, without serifs	18TC3S	26.00
	17c black, trial color plate proof on India	19TC3	21.00
	17c blue, plate proof on India with vert. "Specimen"	19P3S	20.00
	17c same as above, but with diagonal "Specimen"	19P3S	24.00

New Brunswick

1851	1sh. black, trial color plate proof on card	3TC4	15.00
	1sh. same as above, but pair	3TC4	32.50
	1sh. same as above, but block of 4	3TC4	65.00
1860	5c red-brown, Connell plate essay on India on card	5E	21.00
	5c same as above, but block of 4	5E	48.00

Nova Scotia

1851-53	1p black, trial color plate proof on card	1TC4	21.00
	1p same as above, but a pair	1TC4	27.00
	1p same as above, but a block of 4	1TC4	60.00

Harmer Rooke & Co., Ltd., London, England. Sale of Jan. 9, 10, 1964.

Newfoundland

1911	8c yellow-brown, large die proof	99P1	95.20
	8c yellow-brown, plate proof, block of 4	99P5	78.40
	9c sage-green, plate proof, block of 4	100P5	46.20
	10c purple-black, plate proof, block of 4	101P5	89.60
	15c sepia, trial color large die proof on thin card	103TC1	140.00
	1c-5c A unique set of the artist's hand painted design combined with photography for the 1c, 2c, 3c, 4c and 5c, the 1c, 4c and 5c being composite with the vignette photograph and hand painted borders, the 3c being entirely photographic and the 2c a surfaced printed		

	frame with an engraved head, the surroundings touched up by hand. A most interesting and exceptional lot	104-108E	840.00
	A vignette of Queen Mary used for the 1c, comprising hand painted design with photography, a most interesting and unique item. 104E	392.00	
1919	Progressive die proof in red, inscribed "Trail of the Caribou" as finally approved for the 1c, 3c, 4c, 10c, 15c, 24c, and 36c values of the Caribou Issue, without value and name of engagement . . .	115E-A	217.00
	Progressive die essay in black, inscribed "Royal Naval Reserve Ubique" as finally approved for the 2c, 5c, 8c and 12c values of the Caribou Issue without values	116E-A	217.00
1919	15c brown and black, Whitehead Morris, Vickers-Vimy essay, imperf. block of 4		42.00
1928-29	9c ultramarine, large progressive die essay with value tablets blank, dated "12-6-23" and marked "slip Die" and 9c ultramarine, trial color large finished die proof marked "Original 26/6"	152PX + 152TC1	128.80
	28c green, progressive large die proof, weather vane nearly touching the top border	158PX	84.00
1929-31	4c magenta, large die essay, retouched by hand to show depth of color, etc.	166E-E	123.20
1931	4c rose, large die proof on wmkd. paper	175P1	50.40
	8c black, trial color large die proof on wmkd. paper with die No. 855	178TC1	50.40
	8c light brown, large die proof on wmkd. paper with die No. 855	178P1	44.80
	15c deep blue, large die proof on wmkd. paper with die No. 828	180P1	50.40
1932	30c ultramarine, large die proof dated "5-8-31"	198P1	43.40
1933	75c bistre, progressive large die proof before "NEWFOUNDLAND," "LABRADOR," and many shading lines were added.	C17PX	224.00
1937	1c black, progressive large die proof with just "POSTAGE," illustration of the codfish and "CODFISH" on India mounted on card	233PX	81.20
	1c gray-black, large die proof	233P1	72.80
	7c ultramarine, large die proof	235P1	86.80
	14c black, large die proof	238P1	72.80
	20c gray-green, large die proof with die No. 1219	240P1	72.80
	24c light blue, large die proof with die No. 1225	241P1	44.80
	48c slate-purple, large die proof with die No. 1224	243P1	17.50
1928	2c black, progressive large die proof of head and incomplete frame	345PX	43.40

Harmer, Rooke & Co., Inc., New York, N. Y. Sale of Mar. 25, 1964

Canada

1857	½c rose, plate proof on India with "Specimen" in green	8P3S	15.00
	½c rose, plate proof on India	8P3	12.00
1859	12½c yellow-green, plate proof on India with vert. "Specimen" in red	18P3S	26.00
1868-79	1c red-brown, plate proof on card	22P4	20.00
	12c green, proof cut from the British American Bank Note Co. sample sheet on card. .011" thick	28TC9	24.00
	15c same as above	29TC9	24.00
	Part of same sample sheet (see Fig. 2, JOURNAL No. 78, page 91), the two bottom rows of stamps in green with imprint at bottom		230.00
	2c green, Canada Bank Note, Engraving and Printing Co. plate essay on India on card	36E-Ac	12.00
1870-89	5c olive-green, plate proof on card, horiz. pair	38P4	34.00
1897	½c violet, trial color plate proof on card	66TC4	19.00
	2c purple, small die proof on card	68P2	18.00
	3c gray, trial color small die proof on card	69TC2	17.00
	3c carmine, small die proof on card	69P2	15.00
1898	2c carmine, plate proof, block of 40 (10x4) plate No. "Ottawa No. 4" on back in double circle handstamp "Postage Stamp Branch P. O. Dept. Canada Apr 24 1899" and hand written "This color for the 2c stamp was authorized by P. M. G. this morning," signed E. P. S.		150.00
1903	1c black, Perkins, Bacon essay, numerals in white gummed	S9E-A	25.00

1914	Macdonald-Cartier small die essays in black with Die Nos. at top, 6 different, 7c-20c	360.00
1927	20c orange, Special Delivery, large die proof on wove paper, die sunk on card	E3-1 35.00

H. R. Harmer Ltd., London, England. Sale of Feb. 19, 1964.

Nova Scotia

1860-63	1c black, small die proof on card	8P2 25.20
	5c red, trial color small die proof on India	10TC2 37.80
	8½c green, small die proof on India	11P2 40.60
	12½c black, small die proof on India	13P2 40.60

W. T. Pollitz, Boston, Mass. Sale of Mar. 7, 1964.

Canada

1851	3p red, plate proof on India	1P3 22.50
	3p red, plate proof on India, a pair	1P3 40.00
1857	½P black, trial color plate proof on India, with vert. "Specimen" in red	8TC3S 15.00
1859	5c red, plate proof on India	15P3 22.50
	10c black-brown, plate proof on India, with vert. "Specimen" in red	16P3S 20.00
	10c violet, plate proof on India	17aP3 25.00
	10c orange-brown, trial color plate proof on India	16TC3 26.00
	12½c blue, trial color plate proof on India	18TC3 21.00
	12½c green, plate proof on India, horiz. pair	18P3 37.50
1864	2c green, trial color plate proof on India	20TC3 19.50
1897	3c carmine, plate proof on card	69P4 18.50

By Falk Finkelburg

Vahan Mozian Inc., New York, N. Y. Sale of Feb. 25, 1964.

United States

Essays

	3c Gavit four colors	33E-Caa 43.50
	3c Gavit blue, two copies, stamp size	33E-Db 15.00
	3c Gavit red-brown	33E-Dc 15.50
	3c Draper, Welsh & Co. blue, green	33E-Gc 24.00
	3c Draper, Welsh & Co. black on bond paper	33E-Gd 38.00
	3c Draper, Welsh & Co. brown on India	33E-Gc 15.00
	3c Draper, Welsh & Co. scarlet on India	33E-Gc 11.00
	3c Draper, Welsh & Co. black on bond paper	33E-Hb 28.00
	3c Bald, Couseland & Co. black on India	33E-1a 13.00
	3c Bald, Couseland & Co. green on India	33E-1a 11.00
	3c Bald, Couseland & Co. red-brown	33E-1a 15.00
	3c Bald, Couseland & Co. brown	33E-1a 19.00
	3c Bald Couseland & Co. scarlet	33E-1a 19.00
	3c Bald, Couseland & Co. black, green, brown on India	33E-Ja 65.00
	3c Bald, Couseland & Co. three trial colors on bond paper	33E-Lb 31.00
	3c Bald, Couseland & Co. two colors on bond	33E-Mb 46.00
	3c Bald, Couseland & Co. three colors on bond paper	33E-Nb 50.00
	3c Toppan Carpenter & Co. carmine	33E-Ob 18.00
1869	1c buff and red-brown, imperf.	112E-Dc 14.00
	10c ultramarine, imperf. pair	116E-Dj 22.00
	30c brown-violet and red bands	121E-Co 21.00

Proofs

1851	1c to 90c large hybrid die proofs	40-47P1 380.00
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The bookplate used by Lope Felix de Vega Carpio (1562-1635), Spanish poet and dramatist, is shown on the 15c stamp (Scott's A116) issued by Spain in 1935.

Reports of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman*

KENNETH MINUSE, *Secretary*

Meeting of March 11, 1964. Present were: Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Blanchard, Brooks, Cohen, DeGenring, Feldman, Finkelburg, Gros, Holton and Minuse.

Robert K. Holton showed a 30c 1869 essay in carmine on India, die sunk on card, showing the Surrender of Burgoyne at Saratoga, accompanied by an India proof engraved by Frederick Girsch that was used as a vignette on the back of the \$500 National Currency, both items having the National Bank Note Co. imprint; an Atlanta proof of the 90c 1857-60 issue in scarlet accompanied by a proof of a bank note back with the same subject, Trumbull's portrait of Washington, in the same color, the bank note proof being for the Continental Bank of New York and having the imprint of Rawdon, Wright, Hatch & Edson; a sample circular, four pages, 7½" x 10", dated Jan. 1854, of Rawdon, Wright, Hatch & Edson on bank note paper showing numerous vignettes and giving prices of plates and printing; an Express frank of Truman & Co., San Francisco, on a 3c 1865 stamped envelope accompanied by a \$2 bank note of the Central Railroad & Banking Co. of Georgia dated Dec. 19, 1861, both having a vignette of a locomotive and train, the bank note having no imprint, but printed on back of a note by Rawdon, Wright & Hatch; five essays for the 1851 3c stamp showing the head of Washington; match revenue stamps of Aug. Eichele, St. Louis, with the same border design as the 30c 1857-60 postage issue; also, many covers, including the City Despatch Post of 1842 and various 1851-61 issues with steamer markings, multiples and foreign rates.

Albert P. Cohen showed a very interesting exhibit of Civil War material made up of photographs, newspapers, manuscripts, documents, bonds and paper money. There were copies of William Lloyd Garrison's "Liberator," slave bills of sale, documents of manumission and contemporary photographs of Negro slaves during this period. The fiscal problems of the Civil War were illustrated with an extensive display of bonds, paper money and fractional currency of both the North and the South, which included a rare "Shield" of fractional currency. There was a wallpaper siege edition of the Vicksburg "Daily Citizen" dated July 3, 1863, also manuscripts, documents and letters signed by Lincoln, Seward, Mead, Webster, Grant, and many others. There was a full documentation of the formation of the "Seward Regiment" by Baron Egloffstein, including letters from Seward and military orders relating thereto. The tragic death of Lincoln was recalled by the showing of two rosettes worn at his funeral; also shown was a mascerated bust of Lincoln made from an estimated \$25,000 worth of "greenbacks." The exhibit and talk ended with an "Honorable Discharge Certificate" from the U. S. Army dated 1865.

Dr. Blanchard showed a portion of one of his various sideline collections not yet mounted, this being a matching of bank notes showing celebrated people with the autographs of these people. Some examples included De Witt Clinton, Henry Clay, Daniel Webster, John C. Calhoun, Edward Everett, Presidents Madison, Garfield and Fillmore, Generals Winfield Scott, Sherman and Beauregard, the South American liberator Simon Bolivar, and Lord Dufferin, Governor General of Canada.

Meeting of April 8, 1964. Present were: Messrs. Blanchard, Cohen, Minuse, Reinis and Wait.

Albert P. Cohen exhibited a very interesting group of documents having English embossed revenue stamps and seals on them. Among the documents were an indenture with elaborate seals dated 1847 with two tax revenue stamps impressed on it, one of "two pounds" value and the other "fifteen shillings," a small document with a "four pence" impressed stamp dated 1789, a legal document with a "one shilling four pence" impressed on it, also a "half penny" hand struck stamp dated 1812, a "one shilling six pence" with a "five shilling" impressed on a receipt dated 1813. Another document was a commission of 1793 signed by King George III, also a warrant signed by King George III dated 1761, both of these documents having three impressed revenue stamps of "two shillings six pence" value.

George W. Wait showed some very fine bank notes among which were essays for United States fractional currency, a private fractional note payable at a Post Office, and some rare proofs of bank notes of the Bank of North America.

Dr. Blanchard, who is accustomed to showing us examples of paper money of one sort or another, said that this time he would give us a surprise by showing his stamp collection. He exhibited a little 50 cent album which he had purchased before he was in his teens, in which he had mounted with home made stamp hinges possibly two or three dollars worth of second grade U. S. and foreign stamps, which he had kept through all these years and which eventually led to his revival of interest in philately. In the back of this album was a small bundle of Confederate notes, including a single specimen of a pre-Civil War state chartered bank note. A re-examination of these notes in later life, the speaker said, was the real cause of his becoming a paper money collector. He next showed another album containing a miscellaneous collection of U. S. stamps formed rather haphazardly in recent years, which he was using as a sort of reference collection in furthering his major specialty of matching stamps and bank notes having identical or similar designs.

It was unfortunate that the inclement weather held down the attendance, as it turned out to be a very interesting meeting.

The meeting scheduled for May 13th was cancelled on account of the fact that at this time the Collectors Club was holding its special meeting for the presentation of the Lichtenstein Award, which many of our members wished to attend.

Secretary's Report

By KENNETH MINUSE, *Secretary*
1236 Grand Concourse, New York 56, N. Y.

Applications Received

- 1020 Bobo, John S., 1668 Sycamore Street, Des Plaines, Ill. 60018 (U. S., World Revenues)
by Sol. Altmann
- 1021 Shafer, Neil, Whitman Publishing Co., Racine, Wis. 53404 (Foreign coins, paper money,
all Philippine items) by K. Minuse
- 1022 Bain, Thomas C., 3717 Marquette Drive, Dallas, Texas 75225 (U. S. and Venezuela)
by George Wait
- 1023 Diamond, J. Leonard, 407 Lincoln Road, Miami Beach, Fla. 33139 (U. S. stamps)
by Barbara Mueller
- 1024 Black, Dr. Edgar C., 1726 Western Parkway, Vancouver 8, B. C. Canada (British North
America) by Vincent Greene
- 1025 Horwitz, S. M., Box 26, Tannersville, N. Y. 12485 (19th Century U. S. essays and proofs
and cancellations) by Falk Finkelburg

Deceased

- 479 Cohen, Eduardo

Dropped for Non-payment of Dues

- 884 Gates, Dr. Edward M. 598 Martin, George M.
- 961 Horton, Bradley B. 973 Schriber, Les., Sr.

Change of Address

- C63 Barrett, D. O. to P. O. Box 1434, Omaha, Nebr. 68101
- 974 Brown, Dr. Warren F. to 2167 Mount Paran Road, N. W., Atlanta, Ga. 30305
- 501 Atkins, George A., to 711 N. Fulton Street, Salisbury, N. C. 28144
- 977 Ireys, George M., to 728 Salem Ave., Elizabeth, N. J. 07208

Enumeration of Membership

Members reported in JOURNAL No. 82	253
Gains	0
Losses	5
Net membership in this JOURNAL No. 83	248
Non-member subscribers	16

South Korea – The King Songdok Bell

In Korea's 3-value regular issue released September 10, 1963, the 100won value (Scott No. 396) depicts the Beechunmoonni (flying fairy) carved in the King Songdok bell. This bell was ordered by Songdok's son, King Kyongdok (742-764 A. D.), the 35th king in the Silla Dynasty, in honor of his deceased father. It was not completed until the reign of King Kyongdok's son. It is also known as the bell of Pongdok-sa Temple or Emille Jong. Presently this bell is on view in the Kyong-Ju Museum.

This stamp was designed by Choon Whan Kang, and lithographed by the Government Printing Plant.

G. W. C.

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HOW MANY?

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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O.G. Cat. \$125 \$ 85

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VF, O.G. Cat. \$30 \$ 20

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#010-14S (Exec.), 1875 Sp. Pr., F-
VF, Cat. \$8.00 + ... \$ 5

#015-24S (Interior), Some Perfs,
trimmed, Cat. \$204.50 \$ 95

#025-34S (Justice), Some Perfs
Trimmed, Cat. \$103.25 \$ 55

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75 + ... \$125

#057-67S (State), V.F., Cat. \$54.-
35 + ... \$ 40

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